

NEWS — Instruction — Information — Entertainment — EVERY WEEK

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A GREAT SYMPHONIST—By Hugo Leichtentritt

MUSICAL COURIER

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NEW YORK, SATURDAY, NOVEMBER 15, 1930

WHOLE NO. 2640



Photo by Edward Thayer Monroe

ELLERY ALLEN

Who Appeared on November 5 in Steinway Hall Before an Audience Which Overflowed Into the Lobby.

"A beautiful young vocalist whose program bore the alluring label, 'Songs My Grandmother Used to Sing.' Her gowns were genuine samples of the various epochs in the Victorian Era inspired by the bustled, ruffled and panniered dresses advocated by Godey's Lady's Book."—*New York American*



PIETRO YON,

eminent organist, with Rosario Scalero, distinguished composer, and one of the directors of the Curtis Institute of Music in Philadelphia, who will compose a concerto for organ and orchestra for Mr. Yon. They are pictured on board the Conte Biancamano, which brought the organist to this country after a summer spent at his home in the Italian Alps.



HANS BARTH,

pianist, photographed during a tournament held at the Brattleboro, Vt., Club, the result of which was another golf championship for him.



SASCHA GORODNITZKI,

pianist, a winner in this year's Schubert Memorial Contest, and who, although a native of Russia, received all his musical training in this country. Six years ago he began to study with Josef Lhevinne, and after two years he won a fellowship in the Juilliard School, where he is at present studying composition with Rubin Goldmark and continuing his piano study with Mr. Lhevinne. On November 21 Mr. Gorodnitzki will appear as soloist with the Philharmonic-Symphony Orchestra, under the auspices of the Schubert Memorial. (Photo by Maurice Goldberg)



HARRY KONONOVITCH

(left), Roberta Kirkpatrick and Prof. Carlton Wood. All three of these musicians are violinists. Mr. Kononovitch is a teacher with studios in New York; Miss Kirkpatrick, a pupil of Prof. Wood, has just won a Juilliard Fellowship, and Prof. Wood, in addition to being a violin pedagogue, is assistant conductor of the Long Beach Symphony Orchestra.



EMMA ROBERTS,

at the casino at Spring Lake, N. J., last summer. Miss Roberts has been singing in the homes of many well known social lights in both Newport and Bar Harbor. She will appear in concert in both Boston and Philadelphia this month.



W. O. FORSYTH,

eminent Canadian composer, pianist and instructor, of Toronto, pictured in the role of gardener, on his summer estate, Sunrest Lodge, Lake Simcoe, Canada.



THE THREE STRASSNERS—

Isidor Strassner, violinist, member of the New York Philharmonic-Symphony, also conductor of the Heckscher Symphony Orchestra; his wife, Anna B. Strassner, and daughter Emily, pictured during their sojourn last summer in Atlantic City.



HANNA BROCKS,

well known soprano and vocal teacher, who has begun her season in her attractive new studios on West 86th Street. Several of her former pupils have already started lessons, among them Princess Dorothy Deerhorn, a beautiful Indian dancer who is progressing nicely under Mme. Brocks. This month Mme. Brocks will hold a housewarming at which her pupils will sing.



ARTHUR KRAFT,

tenor and vocal coach, on the tennis court with Norman Jolliffe, bass-baritone. The two artists are apparently in high good humor, the result no doubt of a joint victory. The other picture shows Mr. Kraft and his friend, Edward Taylor, Mr. Kraft being at the wheel of a Coventry Victor, three-wheel English car, the only automobile of this make in the country. Mr. Kraft's schedule for this season includes an appearance in oratorio at Pittsburgh, Pa., and recital engagements in Chicago and Oak Park, Ill., Tulsa, Okla., and Larchmont, N. Y. After conducting his annual summer classes in voice culture at Water-vale, Mich., the tenor returned to New York to reopen his vocal studios here.

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TANNHAUSER, NOVEMBER 1 (EVENING)
CHICAGO.—Richard Wagner's Tannhäuser was performed at popular prices with a uniformly fine cast which brought, in the title role, Paul Althouse. The American tenor, who scored so heavily at his debut in Walquere, deepened the impression then produced. He sang the role superbly and his acting had both conviction and distinction. His emphatic success with public and critics was as unreserved as it was deserved.

In Cyrena Van Gordon, Venus had an excellent exponent. Beautiful to the eye, she gave unalloyed joy to the ear through the beauty of her tone, and though the American mezzo has often sung the part in the many years that she has been connected with the company, it is doubtful if she has ever sung it with such telling accent, such gorgeousness of tonal power as on this occasion. Indeed the reentry of Cyrena Van Gordon may be counted as an event in our operatic season. She, too, won the enthusiastic approval of the audience and of the press.

Lotte Lehmann was the Elizabeth, and from her first phrase in Dich Theure Halle to her last she shone with great éclat. The voice is golden, well used and of great carrying power. Her acting was on a par with her singing, and the reaction of her hearers must have left no doubt as to her popularity here—popularity gained after only two appearances. This is remarkable, as generally in Chicago the public is slow in making up its mind as to the true merit of an artist.

Hans Hermann Nissen was a handsome and well voiced Wolfram. His enunciation was a joy, and the note of poetry and pathos being always predominant, his singing blended with his personification. He made a "hit" long before his singing of the Evening Star aria, his rendition of which won him salvos of applause.

Alexander Kipnis displayed in the role of the Landgrave that authority, dignity and noblesse of tone to which he has accustomed us in the past. In splendid fettle, he dominated the stage in his various scenes and he shared equally in the first honors of the evening.

Helen Freund sang the young shepherd extremely well, and the balance of the cast gave complete support to the principals.

Egon Pollak gave a worthy reading of the score, and after the overture the audience tendered him and his men an ovation.

Arthur Bliss' War Symphony Has Premiere at Norwich Festival

**Anglo-American Composer's Most Serious Work—New
Composition by Vaughan Williams Also Heard**

NORWICH, ENG.—The ancient city of Norwich celebrated the 33rd of its triennial festivals at the end of October with four crowded days of orchestral and choral music, for which the London Symphony Orchestra had been engaged under the direction of Sir Henry Wood. Expectation was high for the much-heralded new work by Arthur Bliss, a war symphony entitled Morning Heroes, dedicated to his brother and other comrades killed in battle. The work is written for orchestra, chorus and orator, with text drawn from various sources, including Homer's Iliad, Walt Whitman and the Chinese poet Li Tai Po, concluding with two modern poems by Wilfred Owen and Robert Nichols.

Morning Heroes is quite the most ambitious of Bliss' compositions. There is a deeper penetration of feeling than in his earlier works, and this, with the brilliant scoring, made a profound impression. The part of the orator was beautifully spoken by Basil Maine.

Throughout the opera he was a potent factor in bringing out all the beauties contained in the score and never allowing his orchestra to drown the voices of the singers.

Our new stage director, Dr. Otto Erhardt, gave more than a good account of himself, as not only were his groupings of the chorus and supers well thought out, but he also brought new ideas, which, though not mentioned here, were not lost to our eagle eye. Dr. Erhardt should not be condemned for the scenery of the second act. The famous hall of the Landgrave of Thuringia is not as represented at the Chicago Civic Opera, a sort of tent, but a beautiful hall of song at Wartburg. The scenery is not Dr. Erhardt's choice and probably some day we will again see Elizabeth enter the hall of her ancestors.

L'AMORE DEI TRE RE, NOVEMBER 2
(MATINEE)

Montemezzi's The Love of Three Kings is one of the most interesting operas among the practically new operatic works. Its music delights us as much today as when the opera was first performed here by the Boston Opera Company. The conductor then, as
(Continued on page 23)

NEW PRODUCTIONS IN GERMANY

Evidently the political jam in Germany has not throttled the urge of new production and as usual most of the new compositions are being born across the German border. At least, Fritz Busch announces that he will conduct the premieres of Hans Gál's Ballet Suite and Zoltán Kodály's Marosszeker Dances on November 28 at his symphony concert in Dresden, and that next February 6 he will similarly produce a new symphonic work by Georg Schumann briskly entitled Cousin Mike Was Here Last Night.

On December 19, Busch further states, he will do the Brahms violin and cello concerto with orchestra (op. 102) with Busch's two brothers, Adolf and Hermann, as the soloists. In intimate German musical circles these three famous brothers are usually spoken of as The Unholy Three, owing to their devilish expertness as conductor-pianist, concert violinist and cellist.

Hans Pfitzner is seizing the Saxon capital of Dresden by the throat, or by storm, according to the opinion of his boosters or knockers, when on November 14 he will punctuate the big singing festival to be held in that city with a gala concert made up of his own compositions and under his direction. The program consists of the Vorspiel to Fest auf Solhaug, his new instrumentation of eight women's choruses by Robert Schumann, and five other Pfitzner works with Claire Born and Alfred Paulus as soloists, the Dresden Teachers' Chorus, the Saxon State orchestra, and a specially-built pipe organ.

Revival of La Forza del Destino

General Manager Giulio Gatti-Casazza announces the first performance of the revival of Giuseppe Verdi's opera, La Forza del Destino (The Force of Destiny), at the Metropolitan Opera House, on Friday afternoon, November 21, at 2 o'clock, for the benefit of Sir Wilfred Grenfell's Medical

Mission in Labrador, with the following cast: Joseph Macpherson, Rosa Ponselle, Mario Basiola, Giovanni Martinelli, Olga Didur (debut), Tancredi Pasero, Alfredo Gandolfi, Philine Falco, Millo Picco, Giordano Paltrinieri, Paolo Ananias, Pearl Besuner, Aida Doninelli, Charlotte Ryan, Phradie Wells, Grace Divine and Dorothea Flexer.

The opera has been musically prepared and will be conducted by Tullio Serafin. The stage direction is by Ernst Lert; the chorus has been trained by Giulio Setti, and the dances have been arranged by Rosina Galli.

The Civic Symphony, Inc.

The Civic Symphony Orchestra of New York has been incorporated by a group of serious-minded New York musicians, its object being to present first class concerts in a first class manner, upholding the high ideals of the great masters and makers of music of the past and present, and to carry cultural, educational and entertaining musical art to all sections and to all classes of the City of New York.

The plans of the organization do not restrict the orchestra to any specific hall or concert room. All parts of the city will be visited and a comprehensive plan is in preparation to be placed before the Board of Education which includes schools and school children in the campaign of bringing to everybody the finest in music, presented and rendered by the highest class of interpreters.

A dedication concert, soon to be announced in the daily papers, will introduce the Civic Symphony.

Schubert Memorial Concert

All first tier boxes for the Schubert Memorial Concert of November 21 at Carnegie Hall, have been sold.

Flora Collins, singer; Sascha Gorodnitzki, pianist; and Olga Zundel, cellist, were the young artists chosen to be presented at the Schubert Memorial Concert in a nation-wide contest by eminent judges including: Richard Aldrich, Howard Barlow, Artur Bodanzky, George Fergusson, Rudolph Ganz, Yeatman Griffith, Hugh Ross and Sigismund Stojowski.

This concert will be given with the assistance of eighty members of the Philharmonic-Symphony Society of New York, conducted by Rudolph Ganz.

Hollywood Bowl Manager Visits New York

Glenn M. Tindall, general manager of the Hollywood Bowl, has been visiting New York, his object being the arrangement of next season's Bowl concerts. He is enthusiastic about the good work that the Bowl is doing, and remarks particularly upon the extraordinary acoustic properties of the place and the fact that, within the Bowl, outside sounds are entirely cut off. The conductors for next season have not yet been announced, but arrangements are progressing, and Mr. Tindall says there will be some news forthcoming shortly.

A Token of Good Will for Kleiber

Members of the New York Philharmonic-Symphony Orchestra presented Erich Kleiber with a bronze plaque designed by the well known sculptor, Julio Kelenyi. The plaque is a portrait in profile of Mr. Kleiber, underneath which is inscribed "To our friend and conductor, Erich Kleiber. The Philharmonic-Symphony Orchestra, 1930." This plaque was presented to Mr. Kleiber on November 5, before the rehearsal at Carnegie Hall, by Maurice van Praag, personnel manager, and Scipione Guidi, concertmaster, of the orchestra, for their fellow members.

Toscanini Arrives

Arturo Toscanini arrived in New York, November 8, on the Vulcania, to conduct the Philharmonic-Symphony Orchestra for three periods, the first ending November 23, the second being from December 11 to January 18, and the third from February 26 to April 19. The intervals will be filled by Stokowski and Molinari.

Serafin for Covent Garden

According to a cable dispatch to the MUSICAL COURIER, Tullio Serafin has been asked to conduct the Italian season of opera at Covent Garden, May to July, 1931. Serafin, it is said, has accepted. Rosa Ponselle and Beniamino Gigli will be there again as last season.

Jeritza Scores in Tosca at Metropolitan

**Manon, Il Trovatore, Tristan
and Isolde, Traviata and
Lohengrin Also Attract
Enthusiastic Audiences
—Verdi-Puccini Pro-
gram on Sunday**

MANON, NOVEMBER 3

Bori and Gigli in Massenet's Manon attracted a capacity Monday evening house. These two stellar artists are at their very best in this charming work, and, both being vocally and temperamentally well disposed, an evening of rare enjoyment was the verdict of a delighted audience. Giuseppe de Luca was infectiously humorous as the conning Lescaut, and Leon Rothier gave his familiar dignified impersonation of Des Grieux Sr. Aida Doninelli, Minnie Egner, Dorothea Flexer, Bada and Cehanovsky completed the cast. Hasselmanns conducted.

IL TROVATORE, NOVEMBER 5

Il Trovatore attracted a large audience on November 5, all seemingly interested not only in the stirring Verdi music but also in the fine singing and acting of a cast of favorites. Rosa Ponselle, at her best, was enthusiastically applauded whenever opportunity offered, and needless to say, she made Leonora a beautiful and lovable creature. Martinelli as Manrico scored a well-earned ovation, and Basiola as Count di Luna was in excellent voice and spirits.

Julia Claussen finely acted the gypsy role (Azucena) and deserved her success. Others in the cast were Minnie Egner (Inez), Pavel Ludikar (Ferrando), Paltrinieri (Ruiz) and Gandolfi (a gypsy). Mr. Brilleza conducted.

TRISTAN AND ISOLDE, NOVEMBER 6

Tristan had its first performance of the season under the expert direction of Artur
(Continued on page 8)



MARIA JERITZA,

again one of the Metropolitan Opera Company's stellar attractions, who has already been heard in the revival of The Flying Dutchman. Now interest surrounds her coming appearance in Boccaccio. (Photo by Setzer, Vienna.)

ANTON BRUCKNER: A GREAT SYMPHONIST

Almost Undiscovered During His Lifetime—Now Beginning to be Appreciated

By Hugo Leichtentritt

[This article on the symphonies of Anton Bruckner, by Dr. Hugo Leichtentritt, musical savant and Berlin correspondent of the MUSICAL COURIER, constitutes a keen and searching analysis of the purposes and qualities of Bruckner as a composer. The Viennese contemporary and friend of Richard Wagner belongs to that class of composers whose music was not readily accessible and comprehensible to the average listener at the time it appeared and it has taken many years for Bruckner to be accepted as one of the world's great symphonists. Next week there will appear a similar article by Dr. Leichtentritt on Gustav Mahler, another composer, the value of whose works has long been a matter of controversy, and also an estimate of Mahler by Clarence Lucas.—The Editor.]

In almost every age there have been artists whose full value could for various reasons not be perceived during their lifetime and whose fame began to spread generations after their death. The classical example is Johann Sebastian Bach, whose St. Matthew Passion had to wait a full century until it had its second performance, and whose works became generally accessible only 150 years after his death.

Anton Bruckner also belongs to those great artists who throughout their lifetime remained almost undiscovered by the world. When Bruckner died, in 1896, at the age of seventy-two years, his nine symphonies and three masses had only rarely been performed, and only a small circle of friends and admirers defended him against the attacks of the critics. Bruckner was not taken seriously even in his home city of Vienna, whereas his contemporary, Johannes Brahms, was already famous throughout the world.

Only very slowly did Bruckner's chances improve in the musical world. About the year 1890, just four young Viennese artists were fully convinced of Bruckner's greatness, and by their untiring efforts Bruckner's music slowly reached an indifferent world. These four enthusiastic Bruckner pupils and admirers were Hugo Wolf, Arthur Nikisch, Gustav Mahler, and Ludwig Loewe, the conductor who later became a Bruckner specialist and devoted almost his entire career to the performance of his works. In spite of the efforts of these four artists and a number of others, Bruckner's music had by 1910 made as little headway as the operas of Moussorgsky, who had died in 1884. Only after the world war, from about 1920 on, the Bruckner movement extended rapidly in Germany and Austria, until at last the composer's art has triumphed in these two countries, if not elsewhere.

In Germany Bruckner's symphonies are now considered in the front rank of symphonic music, and the usual critical reproaches, repeated through decades, have been almost totally silenced. In short, Bruckner has become a classic. Bruckner societies are being founded in many German cities; Bruckner festivals are being celebrated year by year; and even the Catholic Church lends its powerful influence to the propagation of his music, well aware of the fact that the Catholic spirit has not for centuries found so grandiose an expression in art.

BRUCKNER'S MESSAGE

It is true, nevertheless, that Bruckner's music is not relished in any country save in Germany, Austria, and perhaps Holland and Switzerland. The reason for this fact is probably to be sought in the necessity for a peculiar mental state of receptiveness; a readiness to receive Bruckner's message, which so far has not been reached in any but the Germanic countries. But it must always be remembered that even Germany needed decades to understand and appreciate the basis of Bruckner's art, very different from the music of his great contemporaries and their offspring, like Liszt, Wagner, Brahms, Tchaikowsky, Dvorak, Richard Strauss, Debussy. All these masters won universal fame in proportion to the popular comprehension of their aims, their style, and their psychology. Brahms, for instance, is even yet only partially understood and appreciated in Romance countries like France, Italy, and Spain.

It is the chief purpose of the present essay to explain the attitude of Bruckner's genius, and to show from what angle of view his art must be regarded, in order to produce the proper effect. It is an aesthetic axiom that for every artist, to every style, a certain fitting board of resonance must be found, an organ of appreciation must be constructed—in short, a sympathy must exist, before the artistic effect can become really alive. To a listener not feeling intensively the spirit of Bruckner's music it loses its resonance, just as a Stradivari violin is deprived of its soul

if even a little portion of its oscillating wood, its resounding board is replaced, say by a metal plate.

Most American listeners are disappointed by Bruckner symphonies, because they expect from them something that Bruckner could not and would not give them. The notion of what a symphony is, or ought to be, has been gained chiefly from Beethoven, Schubert, Brahms and Tchaikowsky. Not finding the Bruckner symphony sufficiently in harmony with this notion, listeners conclude that it must be deficient in value. It is, therefore, necessary to show in what essential points a Bruckner symphony differs from the commonly accepted symphonic type

HOW HE DIFFERS FROM OTHER SYMPHONISTS

The Bruckner symphony is neither dramatic, nor lyrical, the two main characteristics of the symphony works of the 19th century. Bruckner's music is predominantly epic, and though not lacking in either dramatic or lyrical touches, these touches always remain interspersed episodes and do not alter the epic basis of its substance. If one were to analyze the various aspects of Bruckner's music in a few words, one might do it as follows:

Its atmosphere: ecclesiastical, religious, cosmic, ecstatic on the one hand; rustic, primitive, simple-minded, naive, on the other. Here is music of the mountains, not of the plains, not of the big cities.

Its origin and source: the Cathedral organ, the Catholic mass; the sublime grandeur of the deity, the universe, creation, the beauty of nature; the rustic dance and song of the peasants of the Austrian Alps.

Its psychology: not nervous, sensuous, amorous, super-refined, like the art of the French impressionists; but grand, pompous and magnificent; not "bürgerlich," like Schumann and Brahms; not passionate and vehement, like the revolutionary Beethoven; not concerned with the poetic, lyric idealization of the little experiences of everyday life, as Haydn's and Schubert's music, but with the thoughts of the mystic and the peasant.

Its contents: Not the turbulence of passion, not the ego-centric, nervous excitement of the sensitive modern individual, but rather an almost mediaeval firmness of conviction, and the ecstasy of the pious believer, disturbed now and again by the stormy agitation of doubt and despair.

THE NINE SYMPHONIES

This general characterization may be confirmed by actual references to Bruckner's music, especially his nine symphonies. (His other music, the masses, are still less known and hardly accessible in America.) The first, second and sixth symphonies are rarely performed. No. 4, the so-called Romantic, is without doubt best fitted to serve as a first introduction into Bruckner's world. Next to it, No. 3, in D minor, might well serve a similar purpose. It is the symphony dedicated to Richard Wagner, and with it are connected some of the most touching and characteristic episodes related in the Bruckner biographies. No. 7 in E major has become celebrated for its slow movement, written in commemoration of Wagner at the time of the Bayreuth master's death. Often this sublime funeral movement is performed alone, without the other three movements.

No. 5, in B flat major, is remembered even by quite unmusical and musically ignorant people because of its overpowering close, its glorious hymnic ecstasy. No. 8, in C minor, is perhaps the most profound and tragic of all the symphonies. No. 9, in D minor, lacking the finale, is Bruckner's farewell to the world and his artistic testament.

If we try to single out the two outstanding elements of Bruckner's music, the religious and the rustic, it may be said that all the slow movements without exception are filled to the brim with religious sentiment, and all the scherzos are characteristic for their elementary, genuine rustic atmosphere.

Just these scherzos are easily understood and most attractive by their rhythmic strength, their plastic motives, their vividness and fascinating sound. There is not a single scherzo in all Bruckner that is even partially dull and uninteresting, provided it is properly performed. Bruckner's affinity to Schubert is most clearly perceptible in these scherzos. Two of them, however, are particularly inspired, namely those in the fourth and ninth symphonies. The E flat scherzo of the Romantic symphony (No. 4) paints a hunting scene with irresistible rhythmic power: the fanfare of the three horns together with the bustle of the strings and the beautifully contrasting, calm and expressive second theme constitute the sole material for this piece—one of the most brilliant of its

kind. The trio in G flat major is a Ländler, the typical Austrian peasant-dance, as contrasted with the polite urban dance, the Viennese waltz.

Bruckner in his various works has given us many variations of the Ländler, and they are a source of pure delight. The Ländler melody in the Romantic symphony is of an enchanting grace and beauty, and particularly the harmonic coloring in the middle—the modulations from G flat to A and D major—are of truly ravishing effect.

The other scherzo mentioned above, the one belonging to the ninth symphony, is a masterpiece of a quasi-Shakespearian fantastic humor. Its dazzling splendor, its transparent colors, its original harmony, its lightness, are something precious and unique. For once the trio in this movement is not a rather slow and songful Ländler, but a quick, light spiccato on the violins, alternating with a caressing phrase in the woodwind, and followed by a more quiet phrase of wonderful tone color and harmonic effect.

In the first four symphonies the scherzos are particularly suggestive of nature, of the country with its mountains, valleys, woods, meadows, birds, animals, peasants, villages and village inns. Here is music of a national Austrian type, as national as the music of Grieg, Smetana or Dvorak in their typically Norwegian and Bohemian works. In the smaller form of the minuet Haydn and Mozart, and in the scherzo Schubert, had already given to the world something similarly Austrian. These first four scherzos are popular music, full of the merriment and boisterous humor of the rural dance, but tender, delicate melody is not absent either.

Starting with the fifth symphony the Bruckner scherzos, while still maintaining their rustic undertone, reach out for the fantastic and the supernatural. Here Bruckner's imagination glimpses gigantic, Cyclopean, cosmic visions, transports us into the world of demons, fairies and specters, with effects by turns comic and grotesque, burlesque and sinister. The romantic and fantastic humor of Beethoven and Shakespeare is awakened here to a new and wholly individual life.

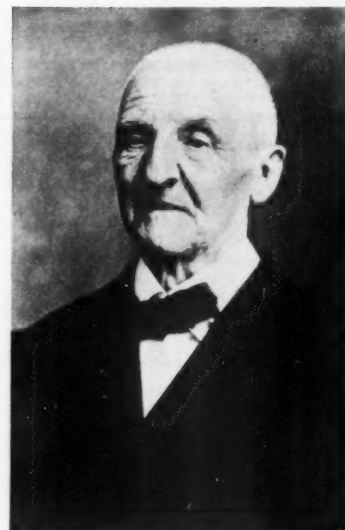
The scherzo of the little known sixth symphony is a splendid example of this type. Related to the above mentioned scherzo of the ninth symphony, it is very different from it in coloring and mood. In both these movements Bruckner anticipates a good deal of the orchestral art of Richard Strauss, Debussy and the modern Russians. In the scherzo of the eighth symphony he has given us a delightful musical portrait of the "Deutsche Michel" the typical German peasant (corresponding to the figures of John Bull and Uncle Sam in England and America), and has surrounded him with a fantastic world of spirits, fairies and imps. Pastoral and idyllic episodes follow. The trio in this time not a dance, but an adagio-intermezzo, a heartfelt song, a lyric effusion of extraordinary beauty. In their concise form, their vividness, their striking themes the scherzos are the most popular parts of the symphonies and have always been recognized as masterpieces of their species.

BRUCKNER'S ADAGIOS

The religious element becomes manifest most distinctly in Bruckner's slow movements. The adagios of nearly all other symphonic composers are usually dominated by a lyrical strain, either in the manner of a song, a romance, a nocturne, an idyl, an elegy, or a dramatic scene. Bruckner's adagios are almost without exception religious hymns, but hymns in the most extended meaning of the term, hymns of a grandeur, wealth and variety hardly paralleled anywhere else. Bruckner's slow movements are always real adagios—very slow, profound in their expression, broad and majestic in their lines, vast in their proportions. They demand a listener able to dive into their depths, to concentrate herself, to feel their heartfelt sincerity of prayer. In short, a religious feeling is indispensable in order fully to appreciate the intense solemnity, the mystic ecstasy of these adagios.

They do not make the least concession to the nervous, modern listener, and consequently are liable to bore him by their length and breadth. But whoever has once comprehended the real essence of the Bruckner adagio will know that the entire art of music contains little that is comparable to it, and that only Bach and Beethoven have been capable of such ecstatic religious expression. This is not music of this world, but of a world beyond.

The most grandiose piece of this type is to be found in the eighth symphony. Its four themes present a vast complex of melodic material of a hymnic character: solemn, sublime strains, interspersed here and there



ANTON BRUCKNER.
Born September 4, 1824—Died October 11, 1896.

with phrases in the manner of the austere Gregorian chant. In its enormous extent of nearly three hundred bars this piece presents an incomparable vision of seraphic ecstasy, related in feeling to the adoration in the Sanctus of the Catholic mass. Its gigantic climaxes carry the soul heavenward from the depths of terrestrial misery, bursting at last into dazzling waves of celestial light and splendor.

THEMES THAT GROW

Bruckner's first movements have a number of decided characteristics, distinguishing them from the symphonies of all other composers. A slow introduction never occurs in a Bruckner symphony. The principal theme starts at once, but rarely in its fully developed shape. Bruckner likes to make his listeners witness the growth of his theme, as it gradually piles up and finally attains its full majesty and grandeur. All of these principal themes have something grandiose, monumental, commanding—apparently in strangest opposition to Bruckner's modest, quiet, subservient demeanor in every-day life. Yet these themes are the exact portrait of his inner state of mind, a mind outwardly expressed by the composer's head with its striking similarity to the familiar busts of Roman emperors. There is in fact an imperial grandeur and dignity in these themes.

Another peculiarity of Bruckner, which has often been misunderstood and criticized, is his predilection for long pauses of the entire orchestra. One thematic complex finished, he likes to make this finish still more pronounced by a long rest, followed by an entirely new theme, without those gradual and ingenious transitions to which Beethoven has accustomed us. Often, also, he suddenly interrupts a melodic development by a long rest, continuing it after the rest, which in this case has the effect of a moment of relaxation, of circumspection, of taking breath before continuing the exciting ascent. In all these cases it is the conductor's task to understand the vast proportions of a Bruckner symphonic movement and to make the listener feel that these rests are not moments of embarrassment or faults of organic construction—a charge often brought against Bruckner.

A GREAT MUSICAL ARCHITECT

In reality Bruckner is a constructive mind of the very first order, and his mode of symphonic construction, once understood, is extremely fascinating. It is, however, not easy to perceive the coherence and the organic construction of his works, by reason of the length, breadth and complication of his melodic lines, and the peculiar manner of Bruckner's writing. Special training is necessary for a comprehension of the Bruckner style. We have all had to undergo this training in the case of Bach, Beethoven, Wagner and Brahms, and we shall gradually be initiated into the system employed by Bruckner.

Bruckner's finales have for decades been the subject of severe criticism. It was maintained that they were lacking in organic and logical construction, were fragmentary, cut up into incoherent pieces, heavy in character and without speed, humor or gaiety. All these charges have a certain foundation, so long as one does not perceive and appreciate Bruckner's peculiar constructive method, the vastness of his proportions, the symbolic character of his music. To spoil a Bruckner finale and to make apparent all the above-quoted shortcomings is a very easy matter for a conductor who is not familiar with the Bruckner style. But whenever Ferdinand Loewe, Gustav Mahler, Arthur Nikisch, Wilhelm Furtwängler or Otto Klemperer have conducted Bruckner symphonies before a public willing to hear

Bruckner's message, the impression has been totally different.

Bruckner is so great an artist that he can afford a slight percentage of shortcomings without serious damage. He is occasionally a little verbose; here and there he quotes his adored master Wagner rather too distinctly, and the range of the moods expressed by him compared with other great composers is somewhat limited. But, on the other hand, what noble and lofty ideas, what profundity of emotion, what unity of style, what glorious contrapuntal art, what superb constructive power!

The most astounding Bruckner finale occurs in the eighth symphony, which in its seven hundred bars and more shows a constructive genius second to none. However, to discover its grandiose plan, to decipher its symbols, to follow it into all its intricate details, to perceive the wonderful combination of the principal themes of all four movements at the close, is a taxing piece of work, and naive listeners may well be excused for not fully appreciating the great art here displayed.*

* For those readers interested in the matter and able to read German the author of this essay may be permitted to refer to his book on musical form (*Formenlehre*, Leipzig, 1927), where on pages 384-436 he has published a detailed and extensive analysis of Bruckner's eighth symphony.

Philadelphia Notes

PHILADELPHIA.—The Philadelphia Chamber String Simfonietta, Fabien Sevitzky, conductor, presented the first concert of this, its fifth season, on October 29 in the ballroom of the Bellevue-Stratford. This organization, which has risen so rapidly to popularity in its short existence, fittingly celebrated its fifth birthday by playing two of the numbers which appeared on its first program—Handel's Concerto in D minor, and Tchaikowsky's String Serenade. These beautiful compositions were performed with beauty of tone, perfection of technic and engaging nuance.

At the end of the Tchaikowsky number, which closed the program, the audience was so enthusiastic that after several recalls Mr. Sevitzky asked the audience if it wished an encore. Upon a decidedly affirmative answer they played Grieg's Last Spring.

To Mr. Sevitzky is due the greatest appreciation for his fine work in organizing this splendid string orchestra (which is the only one of its kind) and for his wisdom in choice of program material—for he has presented the best of both the ancient and modern schools, with always a very high standard of performance.

PHILADELPHIA GRAND OPERA COMPANY
The Philadelphia Grand Opera Company presented a double bill in the Academy of Music on October 30—Puccini's sparkling comedy in one act, *Gianni Schicchi*, and the ever-popular *Pagliacci*.

The comedy was given first, with Chief Caupolicin in the title role, Natalie Bodanskaya as the daughter, Lauretta, and Albert Mahler as Rinuccio. All were excellent.

The orchestra for this opera was composed of students of the Curtis Institute, conducted by Silyan Levin, also a student at the Curtis. Mr. Levin did admirable work, and showed a thorough comprehension of the score, a firm, sure beat, and secure musicianship.

Pagliacci was splendidly done, with John Charles Thomas as Tonio, Helen Jepson as Nedda, Aroldo Lindi as Canio, Albert Mahler as Beppe, and Conrad Thibault as Silvio. Mr. Thomas scored his usual success in the Prologue, where his glorious voice was heard to the best advantage. Miss Jepson, who graduated from the Curtis Institute last year, after five years of study under Horatio Connell, was highly successful vocally and dramatically. Her singing of the Bird Song was delightful, as was also her duet with Silvio.

Mr. Mlynarski conducted this opera with the usual orchestra of Philadelphia Opera men. M. M. C.

Prize Essay Contest

The Philadelphia Grand Opera Company announces a prize essay contest as a part of its program for the development of appreciation and understanding of good music. It is open to students of the senior classes in public and parochial high schools and normal schools in Philadelphia and all points within a radius of thirty miles of Philadelphia. The subject of the essay is *The Cultural Value of Grand Opera*. Papers must be from 1500 to 2000 words. The judges are: Samuel Laciari (Public Ledger), James Francis Cooke (Etude), Harry C. Beck (Camden Courier-Post) and Dr. William J. Lallou, of the faculty of St. Charles Borromeo Seminary. There will be five prizes ranging in value from five dollars to sixty-three dollars, and consisting of tickets for performances of the Philadelphia Grand Opera Company. Papers must be sent on or before December 1 to William C. Hammer, Philadelphia Grand Opera Company. "Prize Essay" must be written on the outside of the envelope and the name, address and school of writer on first page of manuscript.

Borodine's Prince Igor Heard in Berlin for First Time

Wonderful Production Does Full Justice to Tardy Berlin Premiere—Symphony Orchestras in Full Swing—Yehudi Menuhin and Mischa Elman Score—Emil Sauer Celebrates Fiftieth Anniversary of His Career—Egon Petri and Elly Ney in Recital—Marian Anderson Captures Critics

BERLIN.—Borodine's opera, *Prince Igor*, has just been heard in Berlin for the first time—forty years after its premiere in St. Petersburg, and sixty years after the composer had commenced working on the score. It is a curious commentary on this acknowledged center of musical culture in Europe that such a famous Russian work should have been neglected so long. The even better-known Boris Godounoff by Moussorgsky only reached the German stage six or seven years ago.

The State Opera has at last given *Prince Igor* a most excellent performance, and has compensated for the incomprehensible neglect of this opera for so many years. The success of the work here was very considerable, in spite of the fact that from a purely dramatic point of view the piece is entirely unsatisfactory, ineffective and amateurish. But the music, with its abundance of fine and characteristic melody, electrifying rhythm and glowing color, makes amends for the weak libretto. In fact the entire twentieth century can hardly boast of a single opera in any country comparable in wealth and beauty of musical invention to the score of *Prince Igor*.

When Borodine died suddenly and unexpectedly in 1885, only a part of the score was finished, and his friends, Rimsky-Korsakoff and Glazounoff, not only orchestrated a great part of the sketches left, but also largely supplemented the score by filling out many gaps, partly reproducing Borodine's music from memory. It is hardly possible, however, to recognize by ear, which of the three collaborators has been at work on any particular piece of the score, so admirably homogeneous is the total impression of the music.

The Berlin performance had been prepared most carefully by Leo Blech, who also evinced his great mastery at the conductor's desk by a very spirited, clear, fascinating reading of the score. *Prince Igor* was sung most impressively by Friedrich Schorr, with great dignity and beautiful vocal effect. His partner, Elisabeth Friedrich, as the Princess, was not quite his equal, but must be excused for certain shortcomings, as she had to learn the entire part in three days, replacing Delia Reinhardt, who fell sick a few days before the premiere.

The drunkard and profligate *Prince Galitzky* was given in a very realistic manner by Theodor Scheidl, alike remarkable as singer and actor. *Igor's* son Vladimir and the beautiful daughter of the Chan were a charming pair of lovers as played by Helge Roswänge and Karin Branzell. Emanuel List was a dignified and generous Chan, and Otto Hlegers and Waldemar Henke showed

abundance of characteristic humor as a couple of jolly vagabonds.

FURTWÄNGLER PRESENTS NOVELTY

The various cycles of symphony concerts are now all in full swing. Furtwängler's second Philharmonic concert contained as a novelty, Hindemith's overture to the opera *Neues vom Tage* (News of the Day), in a new version for the concert hall. This well-written scherzo is certainly not very weighty considering its contents, but it is amusing to listen to as long as one does not know it well. Whether it can stand the test of repeated performance and gain a permanent place in the symphonic repertoire seems, however, very doubtful. The performance of the Schumann D minor symphony made a profound impression and silenced even the most passionate advocates of up-to-date modernism. Mischa Elman was soloist in the Mendelssohn violin concerto, displaying an enormous virtuosity and beautiful tone.

Bruno Walter's first symphony concert had as its opening number Beethoven's piano concerto in E flat, played by Artur Schnabel in his masterly style, so admirably adapted to the requirements of classical music. Mahler's fifth symphony followed.

DR. KUNWALD A BERLIN FEATURE

Dr. Ernst Kunwald, remembered in Cincinnati, has also started a series of concerts with the Berlin Symphony Orchestra. The first program had its center of gravity in Brahms' C minor symphony, read very impressively with manly energy, directness of appeal and an eminently musicianly and skillful handling of the orchestral forces. Hugo Wolf's symphonic poem followed. Celeste Chop-Groenevelt, an American pianist long resident in Berlin, was the soloist. She had chosen Bortkiewicz' piano concerto, an effectively written composition in a pathetic and brilliant style, after the manner of Tchaikowsky. The player displayed considerable virtuosity.

Dr. Heinz Unger, back from a successful tour of southern Russia, gave his first symphony concert with the Philharmonic orchestra. The program presented Mahler's *Lied von der Erde*, interpreted by Unger with much penetration and understanding of this masterpiece of modern symphonic art. Mme. Charles Cahier and Jacques Urlus, veteran Dutch tenors, were the vocal soloists.

Michael Taube's second chamber orchestra concert was entirely devoted to Mozart. The program contained, besides the G minor symphony and the piano concerto in C major, beautifully played by Georg Bertram, an entirely unknown juvenile work of the great master, the *Vesperae Solennes de Confessore*,

for chorus, soli and orchestra. These six pieces, written at the time when Mozart first settled down in Vienna, well deserve a revival.

MENUHIN TRIUMPHS

Several world-famous violinists were heard in October. Elman has already been mentioned. The youthful Yehudi Menuhin has also come back to Berlin and played in the Philharmonie before a record audience. No praise is adequate for the incomprehensible musical powers of the boy; his playing is delightful for its soundness, purity, beauty and warmth, without sentimentality, and amazing in its technical brilliancy.

With excellent assistance at the piano from his able accompanist, Hubert Giesen, he played a long program of taxing pieces, followed by a chain of encore numbers. Violotti's A minor concerto, with attractive and effective cadenzas by Sam Franko, was a marvel of violinistic art. A Mozart sonata, Schubert's Rondo Brilliant, Paganini, and a group of smaller pieces showed Yehudi's astonishing versatility in various styles.

Jacques Thibaud played before a very distinguished audience. His concert was a manifestation of accomplished violinistic art. His program was drawn from the older masters, Veracini, Corelli, Bach's Chaconne, played in a grandiose manner, Saint-Saëns' B minor concerto, and Mozart pieces. Tasso Janopoulo gave notable assistance at the piano.

EMIL SAUER CELEBRATES HIS JUBILEE

Emil Sauer, veteran of concertizing pianists, is celebrating the fiftieth anniversary of his public career. Even after half a century of recitals in all parts of the globe his fingers are still as nimble and skillful as ever and his alertness and elegance of style seem hardly diminished.

Leonid Kreutzer gave the first of his three piano recitals. He was in his best vein, and his masterly playing gave great delight to a large audience. Bach's Chromatic fantasy and fugue was followed by a finely-balanced performance of Beethoven's Op. 110. Moussorgsky's Pictures from an Exposition were played with pianistic power and a genuine Russian flavor in rhythm, colors and melodic expression such as only a Russian artist can give. Chopin's B minor sonata was a masterpiece of reproductive art.

BUSONI'S SUCCESSOR

Egon Petri's art differs in its tonal effects from that of all other pianists. He is Busoni's legitimate heir. Though earlier in his career he appeared as an admirable (yet weaker) copy of Busoni, he has now assimilated these acquired traits as his own, constantly developing in personality, and, while thoroughly individual, along certain lines continuing his master's powerful style. His monumental rendering of Bach's grandiose prelude and triple fugue in E flat for organ, in Busoni's piano version, was astounding.

Of Elly Ney's recital I heard only Beethoven's Op. 111, a mentally strong, musically captivating reading, and a Mozart sonata, played with a truly delightful grace. One can hardly imagine anything more perfect in Mozart playing. Margaret Sömmé, a newcomer in Berlin, showed herself in her recital as a player of pianistic culture and considerable virtuosity. Her program included Beethoven's Farewell sonata and Schumann's Symphonic Etudes. The brilliantly-played Scarlatti sonatas were especially impressive.

PUPIL OF LOUIS BACHNER WINS APPROVAL

Marian Anderson, a colored contralto singer from America, achieved a remarkable success in Berlin, thanks to her admirable voice, her beautiful singing, her noble, refined and profoundly musical art. Songs and arias by Beethoven, Liszt, Grieg, Verdi and Negro spirituals showed her versatility entering into the spirit of music.

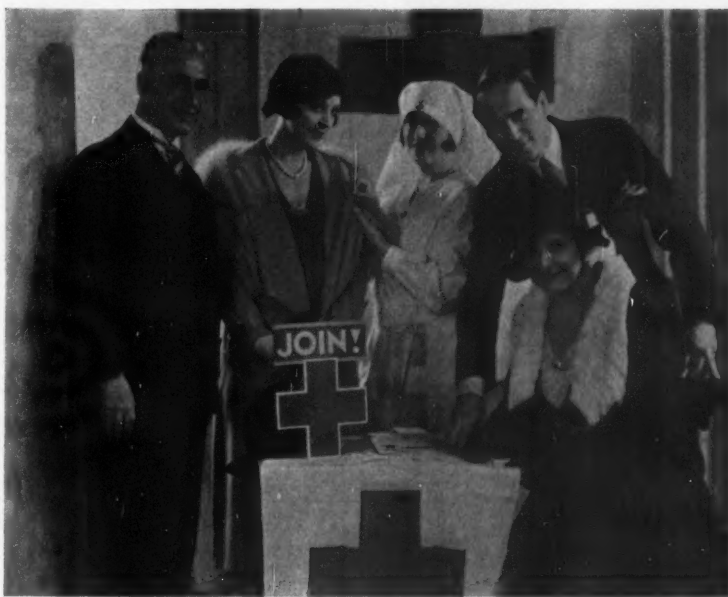
Also Ria Fünster from Frankfurt, a pupil of the prominent American vocal teacher in Berlin, Professor Louis Bachner, was generally recognized as a singer of exceptional attainments. Her clear and flexible soprano voice, her distinct enunciation, silvery quality of tone, her grace, charm and emotional warmth gave a fine impression.

José Robatschewsky, principal tenor of the Paris and Brussels operas, was heard for the first time in Berlin. His voice impresses the listener more for its softness and charming mezza-voce than for power and dramatic élan. Yet there is culture in his singing.

PRO ARTE PRESENTS MODERNISTIC NOVELTIES

The Pro Arte Quartet from Brussels, internationally celebrated since its extraordinary success at several important festivals, has confirmed its fine reputation by two concerts in Berlin. Though these splendid players are, of course, fully familiar with the classical masterpieces of quartet literature, yet modern music is their specialty; and in this direction they have developed their interpretative skill and their art of ensemble to a degree perhaps hardly surpassable.

Evidently as a compliment to their German audience they played a new fantasy for string quartet by the young Munich composer, Karl Marx, a very tiresome, dry and uninspired piece. Stravinsky's little pieces and concertino for quartet, however, and quartets by Honegger, Milhaud and Hindemith proved valuable contributions to modern literature. HUGO LEICHTENTRITT.



A GROUP OF FRENCH AND AMERICAN CELEBRITIES

answering the fourteenth annual roll call of the American Red Cross, which is seeking 400,000 members in the city of New York from Armistice Day until Thanksgiving. Reading from left to right: Maxime Mongendre, Consul General of France to the United States; Jane Cowl, famous actress; Florence Nash, well-known comedienne; Edward Johnson, tenor, of the Metropolitan Opera Company; and Yvonne Gall, soprano, of the Paris Grand Opera and L'Opera Comique.

Alexander Kelberine a Virtuoso of Great Attainment

Someone has said that the musician of yesterday was a man with a wig, who knew nothing much besides his music, and that today a real musician is a person whose general education is as carefully polished as his musical style. We have gradually become accustomed to this more or less modern development. Not altogether modern, of course, for Schumann got his education at the University of Leipzig, Schubert was a school teacher though his erudition was modest indeed, and there were probably others.

From Russia come, apparently, the leading lights among musicians who have had the advantages of university instruction, but Russia does not stand alone in this. Kreisler, for instance, studied medicine in Vienna and art in Paris and Rome, and Roussel was educated at the French Naval Academy. Yet Russians seem to have a large fund of intellectual curiosity. They seek knowledge not of one thing but of many things, and their brilliant achievements enable them to attain heights of expression and variety of thought that are impressive. We have but to think of Rimsky-Korsakoff, who studied at the Naval Academy; Tchaikovsky, who had a knowledge of law and worked for a while as a civil service employee; Borodine, who was a professor of medicine and chemistry; and perhaps one should mention, too, Josef Hofmann, whose mechanical knowledge and inventive ability are well known.

Were a complete tabulation of such studied musicians to be compiled there would be no doubt some startling disclosures. That is here neither possible, with the data at hand, nor intended. Enough is known by the writer, however, to cause him to expect a certain breadth of education from any Russian musician, and this expectation was not subjected to disappointment in the meeting with Kelberine. Kelberine is a man who gives evidence of that wealth of education and intellectual curiosity in ordinary conversation. He, somehow, conveys the impression of wishing to enter deeply into a knowledge of things—all sorts of things—and of desiring to have that knowledge exact. That wish reaches far into the intricacies of music and results in Kelberine disliking intensely musical superficiality. The virtuoso, he says, need not and should not allow his superior technical equipment to blind him to the necessity, or, rather, the duty, of being a genuine musician and interpreter, playing the best of music as the composer would have it

played, and not stooping to use music as a vehicle for digital display.

Kelberine is, himself, a virtuoso whose technical equipment is all-embracing, but in his public playing he selects his programs with a view to the genuine artistic excellence of the music rather than its power to astound. And it may be that Kelberine's education had something to do with this uncompromising attitude. His years of apprenticeship in Vienna, where he was a student of philology and philosophy, must have given him an insight into critical depths that may be but slowly gained by personal observation unaided by the concrete evidence of the observation of others. Certainly there is here a refinement of taste that commands respect, and a sincerity of purpose that must commend itself to the music lover.

Though intense in his academic studies Kelberine was, of course, well aware of his musical leanings. He played, even in those days, with great facility, but, as he himself says, succeeded rather by musical instinct than by musical knowledge. The time came when he realized that music was really his greatest interest, and his intellectual curiosity then demanded of him adherence to a single-minded purpose—the attainment of a thorough knowledge of the theory and practice of music.

At that time he studied with Leo Sirota, the well known pupil of Busoni. A few years later he left Vienna for Berlin to study with the great master himself. Contact with Busoni opened a wealth of resources and led to new paths of appreciation and new fields of accomplishment. Kelberine has high admiration for Busoni as a pianist and teacher, but above all does he value the influence that he as man and philosopher had on him. As for Busoni as composer for the piano, Kelberine feels that much of his work is too abstruse and complex to possess especial value to the concert artist. He, himself, plays a great many of Busoni's famous Bach transcriptions and but a few of his compositions.

On his arrival in the United States, Kelberine continued his studies with Siloti. He held a Fellowship with him at the Juilliard Musical Foundation. It is to this great Russian master that Kelberine owes his musicianship and the structure of his pianistic art. Graduating under Siloti, Kelberine was presented in concerts under the auspices of the Foundation.

Kelberine came to America seven years

ago and immediately applied for citizenship papers. He would now be a citizen of our country but for the fact that he was away from home at the moment required for him to present himself in court, which causes a delay of two years.

In spite of this he is able to accept an invitation to visit Italy this season for a concert tour, going over on a United States government permit. It was at the house of Mme. Maria Carreras, the celebrated Italian pianist, to whom he feels much indebted for her friendship and constant advice, and whose former pupil he is, that Kelberine met Maestro Molinari. The Italian trip results from the interest of Molinari, whose admiration for Kelberine's playing caused him to secure for him an Italian manager. The tour includes appearances at Rome, Naples, Milano and also a special recital at the internationally known Academy of Bologna in memoriam to the late Busoni.

Speaking of modern composers, Kelberine says he delights in the work of Scriabine, whose music he uses in his recitals, especially his sonatas. He also spoke of the music of Arthur Honegger and of Boris Koutzen, a young composer of great power, whose works he intends to perform in the near future. Kelberine teaches in Philadelphia and New York, dividing his time between the two cities. In Philadelphia he is head of the piano department of the Sternberg School of Music.

As to his concert plans upon his return from Italy, they are still uncertain. He says he has no desire to force things, but prefers to let his reputation grow to whatever extent it deserves to grow. This modest attitude is in his favor. It is shown in his public appearances, and conveys itself to his audiences, giving those who hear him the impression that he is playing, not to exhibit his prowess but to give them an emotional and spiritual stimulant; which, as a matter of fact, he does, for his masterly technical equipment, his deeply-felt musicianship, his serious purpose, and his uncompromising attitude towards superficiality, are attributes which hold the attention and lend to his interpretations force, vitality and charm. S. M.

Syracuse Symphony Season Begins

Shavitch Welcomed — Giannini Gives Magnificent Recital

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra, Vladimir Shavitch, conductor, opened its season of ten subscription concerts with a concert in the new auditorium of the Central High School on October 25, playing a program of Russian music, consisting of Tchaikovsky's Symphony No. 4 and three numbers by Moussorgsky, Rimsky-Korsakoff, and Borodine. Moussorgsky's Prelude to the opera, Khovanshchina, was played for the first time in Syracuse. The new auditorium, seating nearly two thousand, is a beautiful concert hall with fine acoustics and with very comfortable seating arrangement. The hall was filled almost to capacity for this opening concert. The orchestra showed evidences of the fine training Mr. Shavitch has given it since his return in September from Russia. The program and performance evidently appealed to the audience, which was very generous with its applause.

Dusolina Giannini opened the Syracuse Recital Commission's series of concerts with a recital at the Mizpah Auditorium, November 3. Always a singer of great merit, Miss Giannini seems to have improved greatly since her last appearance in Syracuse two years ago. Rarely has any singer in Syracuse been accorded such an ovation as was given Miss Giannini after almost every number of her program. Her voice is a soprano of the ringing, brilliant type, but she is also able to sing a beautiful pianissimo in any part of her range. These coupled with an exceptional breath control and steadiness and sureness of tone go to make her singing a constant delight. Miss Giannini is also an artist in interpretation, especially so in dramatic and emotional numbers. That diction has no terrors for her was shown by her especially fine singing of a rollicking Italian tarantella which closed her program. Six or eight encores were added to the sixteen numbers which made up her program. S.

Schlusnus' Success Abroad

Heinrich Schlusnus, leading baritone of the Berlin State Opera and artist-pupil of Louis Bachner, gave his first Berlin recital of the season on October 4 in the Philharmonic, Berlin's largest concert hall, which was completely sold out, including stage and standing room. The artistic success with public and press was phenomenal. Before leaving for America, Schlusnus gave concerts in Hamburg, Bremen, Hanover, Dortmund and Kiel with the same result—halls seating from 2000 to 4000 were sold out and many turned away. Under present financial conditions in Germany this is remarkable. In his concert at the Salle Gaveau in Paris on October 16, Schlusnus repeated his great success of last March.

Metropolitan Opera

(Continued from page 5)

Bodanzky on Thursday evening with a cast that was of a high artistic and vocal level throughout. Historically, too, the opera was impressive, thanks to the impersonations of the leading characters. Rudolf Laubenthal is always an attractive Tristan, and the same is to be said of the Isolde of Gertrude Kappel. Ivar Anderson sang King Mark here for the first time, and with beauty of style and a dignity well suited to the role. Friedrich Schorr was the Kurvenal, and sang the music with all the pathos it demands. The Brangäne of Karin Branzell is always a pleasure, especially the singing of Morning. Others in the cast were George Meader, A Shepherd; James Wolfe. The Steersman, and Hans Clemens, who sang the sailor's song.

The orchestra played as it usually does under Mr. Bodanzky's baton, with properly supported tone and fine melodic sweep.

TOSCA, NOVEMBER 7

The first Tosca of the season appealed strongly to the elite Friday night audience. Familiar figures were Maria Jeritza as the heroine and Martinelli as Cavaradossi. Scotti was confined to his home with a cold, and Giuseppe Danise replaced him as Scarpia. All the principals were in good voice and spirits, and under the sure dictatorship of Mr. Bellezza, the performance was an eminently satisfactory one.

TRAVIATA, NOVEMBER 8 (MATINEE)

The second matinee of the season brought Verdi's Traviata, with Bori, in perfect voice, in the title role. Opposite the diva was Frederick Jagel, as usual a velvet voiced Alfredo. Gandolfi, Ananian, Picco and Minnie Egner took good care of the remaining roles. Tullio Serafin conducted. Rita de La Porte danced artistically and the chorus did notable work.

LOHENGRIN, NOVEMBER 8

Sumptuously staged and beautifully sung, Lohengrin held enthralled a packed house on Saturday evening. Rarely has Wagner's spiritual drama received more effective treatment. Kirchhoff, in the title role, was in excellent form. His farewell aria was one of the highlights of the evening. Gertrude Kappel was a sweet-voiced and appealing Elsa, while the new basso, Ivar Andersen confirmed the fine impressions made in his previous appearances. Karin Branzell made the most of her vocal and dramatic opportunities, as Ortrud as did Schuetzendorff as Telramund and Cehanovsky as the King's Herald. Mr. Bodanzky conducted.

SUNDAY NIGHT CONCERT, NOVEMBER 9

A Verdi-Puccini program, with the Verdi excerpts outnumbering the Puccini by two to one, was presented at the Metropolitan Sunday evening. The artists appearing were: Nanette Guilford, Queena Mario, Julia Claussen, Frederick Jagel, Giovanni Martinelli and Giuseppe Danise, with Joseph Macpherson substituting for Ezio Pinza. The orchestra played the overture to Verdi's La Forza del Destino and the intermezzo from Puccini's Manon Lescaut. Hearty applause marked the offerings of all the singers in both solo and ensemble music, and each artist seemed in good mood, and, to use a slang phrase, "at the top of his form." There was the usual large audience and the equally usual large number of standees. Wilfred Pelletier conducted.

Cincinnati Conservatory Notes

Dan Beddoe, noted Welsh tenor, was presented by prominent club women in the first Sunday afternoon series of recitals, November 2, given for the unemployed, at the Sinton Hotel, Cincinnati. Thome Prewitt Williams, well known ensemble artist and member of the piano faculty, was Mr. Beddoe's accompanist.

Mary Ann Kaufman Brown, dramatic soprano of the voice faculty, has changed the date of her recital at the Cincinnati Conservatory of Music, to November 21 in place of November 11.

Karin Days, noted pianist of the Conservatory faculty, was guest artist recently at the Mt. Auburn Music Club.

Mrs. R. Saylor Wright, of the voice faculty of the Conservatory, gave a program before members of the Woman's Musical Club, November 5.

Hubert Kackritz, baritone, talented pupil of John A. Hoffmann, of the Conservatory faculty, won the state Atwater Kent audition conducted at Columbus, O.

Havana Paper Boosts Cadman

A Havana paper, the Diario de la Marina, which has as handsome a rotogravure section as have our biggest American papers, includes in this section an entire page devoted to music and musicians. It is something that the papers of America might profitably emulate. At the top of this page, and occupying the largest portion of it, is a picture of Cadman with an article outlining his recent work. At the foot of the page is Princess Tsianina, who "ha sido una excelente colaboradora de la labor del notable compositor norte-americano Charles Wakefield Cadman."

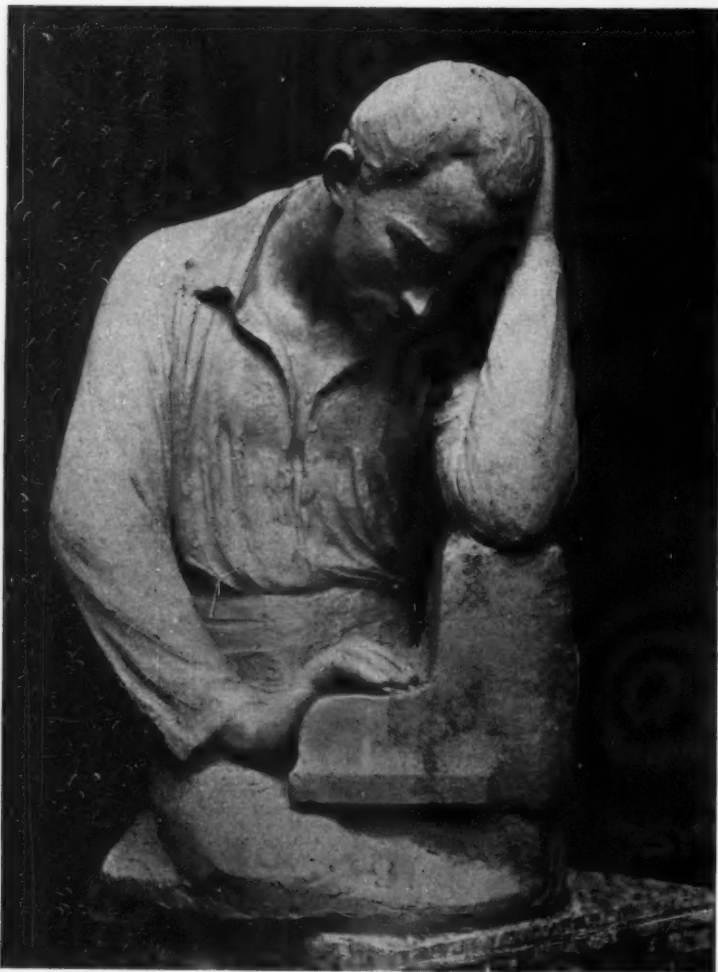


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ALEXANDER KELBERINE,
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THE NEW YORK TIMES, SATURDAY, NOVEMBER 1,

SATURDAY, NOVEMBER 1, 1930

MUSIC

By OLIN DOWNES.

Jose Iturbi Again Triumphs.

Carnegie Hall was packed and many sat on the stage when Jose Iturbi, the Spanish pianist, gave his first New York recital of the present season last night in Carnegie Hall. From time to time there were salvos of applause. On certain of these occasions Mr. Iturbi, returning graciously to his instrument, ran his fingers noiselessly over the keys, performing ghostly arpeggios in the manner that has enraptured his following, and then played encores. The sensational success of his first American tour last season had guaranteed so much of a reception in advance. And what of his playing?

Mr. Iturbi has, very rarely, the aptitude for eighteenth century style, especially when the music is as charming, as decorative and brilliant in its spirit as that of Haydn's E minor sonata. More pianists should play these sonatas, but to do so they must have at least the crispness, the polite animation, the fine-mannered sentiment that Mr. Iturbi brought to the music.

From this essentially harpsichord music of a by-gone age, played very appropriately in harpsichord style, Mr. Iturbi turned to the composer who is the complete antithesis of Haydn—that is to say, to Cesar Franck of the "Prelude, Theme and Variations," which have been edited by Harold Bauer. And here, with the versatility that he has often shown, Mr. Iturbi compassed Franck's intricacy and style—those arpeggios which seem to glow and melt in the atmosphere like clouds of golden incense; the theme which is like a refrain from some old mystery play, a melody of sweet, humble, simple intent—the theme which might be a cradle song or a laudation addressed to the Virgin.

This theme haunts Franck's imagination. He does not wait for his Variations to harp upon it. It is ever present with him as a seraph song, unheard by those adrift in the world, would sing itself, always, in the ear of some listening mystic.

as cherubs smile from the clouds in old Italian pictures. This beauty and reverie were conveyed by Mr. Iturbi with an intensity, proportion, objectivity which achieved Franck's characteristic accept, and revealed his thought.

Then came the fireworks of the concert—another very abrupt and telling contrast, although the essential shortcomings of the music were a little jarring after the true and radiant communications of "Papa Franck." The vehicle was Balakireff's "Islamey." It was performed with breathtaking speed, clarity and virtuosity rampant. In a word, Mr. Iturbi made the most of the piece, having placed it boldly in a high relief, where it was a little out of its proper company, in the middle of a program. Needless to say, he was applauded, and his encore on that occasion was Debussy's "L'Isle Joyeuse."

He returned thereafter to solid fare: the D major Ballade and G minor Rhapsody of Brahms, and finally he had a Spanish group, pieces by Albeniz, and a first performance of a theme and variations, "El Vito," composed for Mr. Iturbi by Manuel Infante. The performance of the Ballade did not quite carry. It is hard music with which to invoke mood and achieve exactly the poetical accent required to affect the listener. The Rhapsody was by far the finest performance of the two; it had excellent proportions, the epic vein and the heroic ring that pertain to the music.

In playing Albeniz Mr. Iturbi performed the later version of "El Albacin," which the composer elaborated after he had been impressed by modern French technique and become a little ashamed, as it seemed, of being simply a Spanish musician. The ideas of this piece are for our taste over-elaborated, and the composition too long for its material. But the performance of Mr. Iturbi, while it was very precise—was it too much so?—was also highly evocative of mood and scene. And after all it would be a bold reviewer who would question the authority of this interpretation. There were fine black shadows in the piece and the melodies were sensuously sung. The audience was rapturous.

The music of Infante does not match that of Albeniz for true originality and inherent distinction, but the variations did serve to display again Mr. Iturbi's prowess as virtuoso and interpreter.

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NEW YORK EVENING JOURNAL

Jose Iturbi, Spanish Pianist, Crowds Carnegie Hall

Jose Iturbi, the young Spanish pianist, has now unmistakably been taken up by the town in a whole-hearted way. A year ago he was still caviar to the many but last night, at his first appearance this season, people all but fought their way into Carnegie Hall to hear him play. Standing room and stage seats accommodated the overflow.

Mr. Iturbi's popularity is not difficult to come at. He has a rarely engaging personality in which the rather fussy airs and graces of the virtuoso play no part. Indeed, his stage manner—when he is not involved in the heat of performance—is delightfully informal.

This of course does not prevent him from being thoroughly the serious musician; it simply appears to make him a more human one. And it accounts, perhaps, for that exceptional quality in his art which reveals itself peculiarly in its gentler and more delicate aspect. He is almost unique among pianists for this velvet-fingered softness of expression.

His biggest moment, however, was the Balakireff "Islamey" fantasia which is almost orchestral in its effects and is only for the elect in piano skill. We have never heard it played with greater brilliance. At times Mr. Iturbi's fingers seemed to be moving more swiftly than was credible, even though one was watching them. This performance brought down the house.

Further during the evening

(Duo-Art Recordings)

(Baldwin Piano)

Jeannette Vreeland Tells Her Impressions of Music in Germany

"Always I had thought of music and musicians in Europe with a sort of awe," Jeannette Vreeland confided to the writer one day shortly after her return from her European trip, which incidentally included a Berlin recital. (Of this recital those who follow musical doings over the world have already heard.)

"Yes, it was something like the wide-eyed child's wonder of something strange and different," she continued with a certain frank charm, totally disarming. "I imagined that the people had entirely different customs and outlook; but to my delight I found them no different from us. First of all they are quite human, a fact which immediately put me en rapport with them. I found them most cordial, especially with the Americans for whom they have a great regard and a sincere admiration, and I further realized that the Germans are in an advanced state of progress not easily believable except to those who have actually witnessed it.

"Are they interested in what the Americans have to offer musically?"

"Decidedly so," Miss Vreeland said: "they are very anxious to know the American artist both from a musical standpoint and also a personal one. They want us to come there, but bear in mind, they also want us to give them of our best.

"What is so gratifying in giving them of our best is that, when they realize the fact, they are wholehearted in their approval and they give of themselves without reserve. When they feel that they are not getting the best you cannot stir them. The Germans are a very proud people and their entire code of living reverberates so that it is either the best or nothing in anything they undertake.

This is a stimulating atmosphere to live in, and I must say I enjoyed it."

"How did you find the audiences?"

"I found that the very best of society, and the most cultured, attended the concerts. The Germans are real lovers of music and they have a keen musical intelligence besides being well versed in the literature. I also noticed that the public must be cognizant of the programs which the artists are presenting, since many of the artists appearing there are complete strangers to them. The audiences must be attracted by the type of programs offered. I also noticed that, depending on the quality of the program depended the calibre of the audience."

"Were there many American artists appearing there?"

"Yes, I would say there were quite a number," said Miss Vreeland, with a far-off look on her face, and we could see that the panorama of Berlin was passing through her mind. "But I cannot say that they were all of the best quality. I think this is a very unfortunate condition, because one would like to keep such a fertile field for the best that there is among musicians."

"Did you stress the fact that you are an American singer?"

"To tell you the truth I did not," continued Miss Vreeland, "despite the fact that I know the advantage this offers an unknown artist. I wanted to be judged as a singer, not as an American. The point is, that I honestly felt that I had done enough work in my career to warrant my appearing as 'Jeannette Vreeland, soprano.' There was no advance publicity to herald me."

"We know that you received a rousing welcome," commented the writer.



JEANNETTE VREELAND and PERCY RECTOR STEPHENS promenading in Dresden.

"I do feel that I was cordially received," Miss Vreeland smilingly replied, "and the most interesting part of my concert was the realization that the critics stayed to the end of it—in fact they remained for the encores."

"What sort of a program did you offer?" "I had been told to be careful in making up my program, which naturally had put me on the qui vive. So I talked the matter over with my husband, Percy Rector Stephens,

who advised me not to look upon the matter of making a good program from a geographical standpoint, but from an artistic one, and that a well balanced and well contrasted program would be equally appreciated anywhere. So that is the kind of program I gave them."

"Did you offer any French music?" "Of course I did, and it was received with appreciation, which to me is indicative of their fine spirit."

"Since you had such success in the Berlin recital, Miss Vreeland, one might imagine that your appetite was whetted for a repetition in other localities?"

"It is true that we stopped in Munich, Bayreuth, Nuremberg, Dresden, Hamburg and other places, but do you know that the custom over there is not so much to travel about giving recitals as it is to concentrate your efforts in one place. Every artist who wants to be seriously accepted by the German public gives three or four concerts in Berlin in a few months, but unfortunately I did not have the time. I did not go to Berlin for the sole purpose of giving a recital; it was one of the things I did among a host of very interesting ones."

"Do you urge the American artist to go there and give recitals?"

"Indeed I do," Miss Vreeland said emphatically, "that is, the good artists; they will find it a delightful and broadening experience and there is plenty of work for American singers there if they are properly equipped."

M. T.

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Another Community Concert Course will present Mildred Dilling this season. Oneonta is the city and the date of the harpist's appearance is December 5. Other states to hear Dilling during the same month are Pennsylvania and Delaware.

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The Exceptional Career of ANNA CASE

Following are a few comments on her first New York recital in 1916 and on her most recent ones 1929-1930. Showing her constant and ever growing success—East and West

The Sun (New York), Oct. 12, 1916.

"It is a delight to hear such pure, liquid tones, so clearly attacked, so firmly sustained and dynamically graded with such delicacy. The singer's phrasing showed large control of breath as well as artistic sensibility. Her enunciation was admirable in the several languages which she used."

The New York Tribune, Oct. 12, 1916.

"Her voice is today one of the most beautiful natural organs to be heard in the world of opera or concert. * * *

"Her singing of the aria, 'Angels Ever Bright and Fair,' from Handel's 'Theodora,' was an exquisite accomplishment, both in tone and delicacy of nuance."

New York Times, Oct. 12, 1916.

"Nor was the occasion lacking for applause. Miss Case's voice is one of the most beautiful of its kind that has been heard in the opera house for a long time."

San Francisco Examiner, Jan. 15, 1929.

CRITIC LAUDS SONG RECITAL

BY REDFERN MASON

"The artist who does not advance goes back. Miss Anna Case does not retrograde; therefore she advances."

"Miss Case proved the truth of this assertion at her recital at the Fairmont yesterday. Dramatic to her fingertips, she kept her audience in a gentle simmer of enjoyment."

"Some of the best things she did were in the realm of folk songs. The Norse and Swedish songs were so well done that one wondered whether the singer had Northern blood in her veins. But, by the same token, she might just as well have been Italian, for she sang Gino Sadere's setting of 'Curi Curuzzu,' 'Fa la nina bambin' and 'Come quando tira vento' with a sympathy and, so to speak, a psychic harmony with their content that won her hearers, heart and soul."

"The lovely 'Silver Swan' of Orlando Gibbons was perhaps the best number in the recital. It has a lovelorn Elizabethan spirit and suggests the music of the old English lutenists. It was as admirable an example of well sustained, meaningful melody as you will hear in the course of a season."

Los Angeles Times, Jan. 9, 1929.

CASE DAZZLED ALL WITH HER GREAT BEAUTY

BY ISABEL MORSE JONES

"The beautiful Anna Case sang at the Philharmonic Auditorium last night. I suppose Miss Case must be very weary of being told she is beautiful, but, really, she is gorgeous. She looks like a magazine cover come to life and her gowns and her smiles and her graciousness add to her charm. Her audience was spellbound by all these and by the beauty of her clear soprano voice last evening."

Oakland Post-Enquirer, Jan. 4, 1929.

BY DICK WEST

"In the closing numbers, as in the first, her voice was golden, tearful and searching, of full vibrant timbre, yet with a rich tenderness ever under perfect control, with no flooding out of words on a mere blaze of tone. Every syllable came as clear as in intimate speech."

New York Sun, April 30, 1930.

BY W. J. HENDERSON

"The soloist of the evening was Anna Case, who smiles so graciously on the passing seasons that they do nothing but smile back upon her. Even if she could not sing it would still be a pleasure to attend a concert in which she was a soloist. She sang with much charm and polish of style. Handel, Bach and unknown composers furnished her with material."

"The audience received her with plenteous applause and the Chorus treated her as the heroine of the occasion. She bore her honors with grace and accepted recalls with delightful courtesy."

Deutsches Journal, N. Y. (Dr. Heinrich Möller), Oct. 13, 1916.

"Where do we still find such a legato and mezza di voce, such a flawless breathing technique, such an easy mellow tone attack, such clear and yet fluent enunciation, such a versatility of expression, varying in color and strength, and yet observing the standards of classicism and devoid of all mannerism?"

Evening Sun, Oct. 12, 1916.

"Her 'Angels Ever Bright and Fair' from Handel's 'Theodora,' was one of the most perfect bits of soprano singing heard in recent years. The English words fell in lines as exquisite as the pearls about a girl's throat."

New York Evening Telegram, Oct. 12, 1916.

"Her beauty, her youth, her exquisite voice and her deepened artistic instinct explained the enthusiasm of Miss Case's overflowing audience last night."

Los Angeles Examiner, Jan. 9, 1929.

NEW TRIUMPHS WON IN RECITAL BY ANNA CASE

BY PATTERSON GREENE

"Some singers stay put. It is nice of them. One can drag out the old review of ten years ago, substitute a few synonyms and call it a day."

"But Anna Case makes a lot of trouble. She goes on improving so much from season to season that such a concert as she gave at the Philharmonic last night has very little to do with her activities of 1919. She has become one of our few authentic exponents of song programs. Her voice is full bodied, firm, admirably even. She is appreciative of words, and articulates them clearly. Her delivery of long sustained phrases is an example to the student and to many of her fellow artists. Likewise noteworthy is her ability to project moods without exaggeration of emphasis or sacrifice of tonal purity. Many singers have come and gone. She meanwhile has advanced steadily to the ripe maturity of her powers that she disclosed last night."

"America has loved and applauded this singer. But I wonder if it has not been a bit backward in according her the important place which is her due."

The Portland News, Feb. 24, 1928.

Soprano Wins Real Ovation—Anna Case Charms Hearers

BY EMIL ENNA

"Her program stands out as a gem in our musical season. It was festival of real songs. She presents her songs with such ease and charm that the sheer beauty of each is thoroughly impressed."

Morning Oregonian, Portland, Ore., Feb. 24, 1928.

"Few singers on the concert stage today are in themselves such a perfect ensemble of the various phases of true artistry as is this well-loved lyric soprano. Being a beautiful woman, having a beautiful voice and a charming personality, Anna Case is perhaps unique among American singers . . . As a singer of songs, which Miss Case acknowledges herself to be, she is irreplaceable . . . was a musical event that will linger long in the memories of many."

New York Evening Post, April 30, 1930.

"Anna Case was the soloist and made a charming picture in a white gown that was reminiscent of Civil War days. She was in lovely voice and sang with great artistry and much feeling, Handel's 'Angels Ever Bright and Fair,' and 'Care Selve.' Then she became a chic French mademoiselle and rendered 'Chautous les Amours de Jean,' arranged by Wekerlin. Next she was a German madchen and sang Bach's 'Patron das macht des Wind,' and then she was a care-free daughter of the North, singing an old Swedish folk-dance of the fifteenth century with a verve and dash that created a storm of applause and resulted in a couple of encores."

—A. C. B.

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BEFORE THE NEW YORK PUBLIC

NOVEMBER 3

Muriel Kerr

A technic sure and dependable, a sensitive and understanding temperament and a genuine, unaffected love of the music she played were characteristics which marked Muriel Kerr, youthful pianistic protégée of the Schubert Memorial, in her recital at Town Hall, Monday evening. Miss Kerr's program was rather short as to time, but entirely satisfying as to variety. Scarlatti, Leo, Rheinberger, Schumann and Ravel compositions were presented. Of these, perhaps the most fitted to display Miss Kerr's abilities was the Ravel group. In these pieces Miss Kerr's extraordinary technic showed to great advantage, and her command of nuance and phrasing was most commendable. The Schumann Etudes Symphoniques were also played in a noteworthy manner. Miss Kerr's command of dynamics, the range of her touch from sonority to the merest whisper of a tone were apparent throughout the evening. An audience of more than satisfactory size warmly applauded the young artist.

George Copeland

That American master pianist, George Copeland, regaled a good sized audience at Carnegie Hall with piano playing of a sort that is all too rare. A sarabande and Gigue by Corelli, and adagio by Grazioli were given with charming simplicity, limpidity and taste. The same qualities were shown in Ravel's Tombeau de Couperin, Bach's Jesus Christus, Filius Dei was in splendid contrast to the foregoing tidbits. Next came a Debussy group (as usual on Copeland programs), which was played with all the requisite tonal nuance and elastic rhythm demanded by the French impressionist. The latter part of the program was devoted to Spanish compositions. These were projected by the soloist in a manner that evoked the greatest enthusiasm for his hearers—enthusiasm which took its form in spontaneous cheers. Added numbers were Clair de Lune, Debussy, and a Brahms waltz.

NOVEMBER 4

Perolé String Quartet

The Perolé String Quartet made a most auspicious debut at Town Hall on Tuesday evening, the impression being such that the future movements of the quartet will be watched with interest.

Joseph Coleman, first violin; David Mankovitz, second violin; Lillian Fuchs, viola, and Julian Kahn, cello, constitute the quartet. Simon Bellison, first clarinet of the Philharmonic, assisted.

The program offered was: quartet in D minor (K. No. 421), (Mozart), quintet in B minor, op. 115 (Brahms); quartet in G minor, op. 10 (Debussy).

The quartet's tonal quality was excellent and there was admirable balance. The individual merit of each player combined to make an ensemble above the average. Interpretations were interestingly varied and a fine understanding and sympathy marked their playing. The Perolé Quartet should be heard more frequently from now on. The audience's enthusiasm again proved that chamber music appreciation is ever on the increase.

NOVEMBER 5

Ellery Allen

Steinway Hall was the scene on Wednesday evening of one of the most enjoyable recitals thus far this season. The attraction was Ellery Allen in Something Different, Songs My Grandmother Used to Sing. A large and fashionable audience was quite enchanted with this young artist, who dis-

played rare taste in a program of well chosen songs.

Miss Allen, in original gowns of 1869 and 1870, was heard in three groups, the highlight of which were six children's songs, music by H. Fraser-Simpson, words by A. A. Milne. Accompanied at the piano by Stuart Ross, also clad in appropriate costume, Miss Allen revealed a soprano voice of lovely, pure quality, which she used with consummate taste. Her diction was impeccable and her interpretations were marked by intelligence and understanding. Her facial play fascinated the listeners, as did her gestures and suggestion of action.

The audience demanded the repetition of several numbers. As a setting for her novel form of entertainment, for which there should be a great demand, Miss Allen provided appropriate stage furnishings and had also a clever system of lighting. One might add that Ellery Allen in her silken, billowy, old-fashioned gowns was a vision of loveliness.

Ernesto Dodds

At Carnegie Hall, Ernesto Dodds, baritone from the Teatro Colon, in Buenos Aires, gave much pleasure to his audience in a song recital. Mr. Dodds possesses a powerful voice of rich quality, genuine interpretive intelligence and exceptionally fine diction. Novelty on his program were Buchardo's Cancion del Carretero and Boero's Serrana. English songs by Purcell, Coleridge Taylor, Walter Kramer and Griffes were given in a manner that bespoke the Anglo-Saxon strain in Mr. Dodds' pedigree. Arias from Favorita, Hamlet and Andrea Chenier were delivered in effective operatic style. B. Gagliano was an experienced and sympathetic accompanist.

Karl Krauter

Karl Krauter, violinist of the Elshuco Trio and outstanding American violin soloist, gave his annual recital at Town Hall. Mr. Krauter's violinistic and musicianly qualities have excited general admiration for several years, and on this occasion the young artist gave evidence of ever increasing powers. A Strauss sonata, Vieuxtemps' A minor concerto, the recitalist's own Kaleidoscope, and numbers by Debussy, Milhaud and Paganini, showed the violinist at the height of his form. Luscious tone, technical ease and assurance and interesting conception permeated his every offering. Emanuel Bay gave valuable cooperation at the piano.

NOVEMBER 6

Philharmonic-Symphony

Schubert's rarely heard third symphony and Ernst Krenek's Little Symphony were two interesting novelties at the Thursday evening concert. The latter work had its American premiere, and the former its first performance by the Philharmonic.

On this, his last Thursday appearance, Mr. Kleiber received ovations from audience and orchestra as a fitting tribute to a genuine artist who, in his guest-conductorship of six weeks, has given New York much over which to rejoice. The fresh, youthful Schubert symphony was played

just as it should be. Warm, throbbing melody, projected with lovely tone, was predominant. Frequent rehearsals of this spontaneous music would be most welcome. The Krenek work, written in 1928, is the usual modernistic contraption, replete with novel orchestral effects, banjos, mandolins, guitars and harps participating in tango effects.

The rest of the program consisted of Richard Strauss' Don Juan and Salome's Dance, four German Dances by Mozart and Joseph Strauss' waltz, Sphaerenklaenge.

Frances Hall

In the evening at Town Hall the National Music League which promotes young musicians presented Frances Hall, pianist. She is an American who has toured Holland and Germany and has also appeared with the New York Philharmonic. Her recital on Thursday was of much interest and drew a large attendance. Miss Hall is a serious musician and fine interpreter. Her numbers included compositions by Beethoven, Schumann, Chopin, Debussy and Scriabine. A good tone, clean technic and excellent pedalling were always in evidence. She was enthusiastically received by her listeners and responded to encores. This fine pianist received many floral tributes.

Plaza Artistic Mornings

The first of the Plaza Artistic Mornings presented Lucrezia Bori, Alberto Salvi and Peter Chambers.

Miss Bori, with her ever gracious charm, vitality and individual art, was greeted by an audience which was expectant. When Miss Bori is listed as an attraction one attends with the feeling that something of great musical beauty is to be offered. The delightful part of this expectation is that what Miss Bori gives her audiences is always in excess of anticipation. She is always brilliant, yet there are subtle moods which she invariably conveys with varying colors and inflections, making her interpretations notable for their contrasts and never waning interest. On this occasion she sang Debussy's Aria de Lia, Baci Amorosi of Mozart, Watts' The Little Shepherd Song, Obradors' Con Amores, Giannini's Zompa Llari Llira and Liszt's Oh Quand je Dors, in which she was assisted by Alberto Salvi, eminent harpist, who also had groups of solos on the program.

Mr. Salvi interpreted compositions by Alvars, Debussy, Zabel, Loelleit, Tournier, Serrao, and Poenitz-Salvi. As is usual when listening to this harpist one marveled at the effects he can accomplish on his instrument, plus the beautiful singing quality of



A. E. SCHOEN-RENÉ,

distinguished vocal teacher, following a summer abroad has returned to her New York studios where she has a large enrollment of private pupils. Mme. Schoen-René has also a full schedule at the Juilliard Foundation.

tone which he evokes. What is more, his playing is individual and the acme of good taste and sensitiveness.

The newcomer to the program was Mr. Chambers, baritone, who really has a bass baritone voice of pleasing quality; he added a note of originality to his singing when in his second group, a Spanish one, he accompanied himself with the guitar. He was very cordially received.

Mr. Piza, the director of the Plaza Musicales, made a short speech of welcome and expressed his pleasure at the large attendance.

Paul Eisler accompanied Mr. Chambers in his solo aria from Eugene Onegin, and Pietro Cimara was at the piano for Miss Bori.

(Continued on page 20)

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FIRST NEW YORK APPEARANCE

CARNEGIE HALL, OCTOBER 29

NEW YORK TIMES—Revealed Mr. Smeterlin at once as an excellent musician and an artist of sensibility and feeling.

NEW YORK SUN—A sympathetic and poetic interpreter of high rank. Beautiful piano tone, exquisite clarity and brilliancy.

NEW YORK HERALD TRIBUNE—Obviously an experienced and sensitive musician, well versed in the fundamentals of his art . . . a dexterous and comprehensive technique.

NEW YORK EVENING POST — The large audience in Carnegie Hall became so eager to applaud that several times he was forced to signal that he wasn't quite through.

FIRST BOSTON APPEARANCE

REPERTORY THEATER, NOVEMBER 2

BOSTON EVENING TRANSCRIPT—Destined to make a considerable stir in American concert halls. Striking individuality . . . ability to hold an audience in rapt suspense.

BOSTON POST—There is in his playing a necromantic, an hypnotic quality. He can hold the listener as in a spell. By all means Mr. Smeterlin should return to Boston.

BOSTON EVENING AMERICAN — One of the notable debuts of recent years.

CHRISTIAN SCIENCE MONITOR—A dexterity of prodigious proportions.

(STEINWAY PIANO)

Pictorial Biography of Karl Goldmark

Born: Keszethely, Hungary
May 18, 1830

Photographs and data collected by Dr. Karl Geiringer for Musical Courier
(Copyright, 1930, by the Musical Courier Company. All rights reserved.)
IN THREE INSTALLMENTS—PART I.

Died: Vienna, Austria
January 2, 1915

Goldmark is a name particularly well known in America owing to the fact that the nephew of the great *Karl was born here and has become musically prominent as a composer, pianist, lecturer and teacher. The pictorial biography of Karl, with some brief mention of his modest and retiring nephew, Rubin, follows. Rubin, although in New York in the late spring at the time when this material was being gathered together, seemingly preferred to maintain a dignified silence as to his own accomplishments, allowing the glory of the Goldmark name to rest upon his uncle Karl.

Karl Goldmark was a man whose life was extremely interesting, not because, particularly, of the eventfulness of it, but because of the way he himself developed, partly as a result of his natural endowments and partly, undoubtedly, as a result of environment and the accidental influence exercised upon his sensitive though robust nature by the hardships of his youth and the unwelcome situations in which he found himself. In a book published in English under the title of Karl Goldmark, *The Life of a Viennese Composer*, Goldmark has told his own story. The English translation is by Alice Goldmark Brandeis, and there is a preface, dated September, 1921, by Dr. Ferdinand Scherber of Vienna.

This book was written when the composer was an old man, able to look back upon a singularly successful career, and it gives some idea of the impressions of his youth and the manner in which he came to write the sort of music by which he is known to the world. The things of his that live today are small in number, but of outstanding excellence. The *Sakuntala* overture, which was the first work to give Goldmark's name international prominence, stands alone in its particular genre. It is an astonishing composition from any point of view, but particularly from the point of view of a comparison with the work being produced at the time when it was written, 1865. It was immediately recognized as of genuine importance, and firmly established Goldmark's reputation as a composer. It was followed by a symphony, or as some prefer to call it, a symphonic poem or symphonic suite, *The Rustic Wedding*.

In Goldmark's biography one sees that his chief interest lay in the composition, production and success of his first opera, *The Queen of Sheba*. He devotes many pages to accounts of its conception and creation, and its production on various stages under his direction or supervision. *The Queen of Sheba* was played in America in '86 and won considerable success because of its brilliant music and its extraordinarily lavish display of pageantry. It was written by Goldmark before

Aida had been given in Vienna, and, had its production not been delayed, it would have been the first opera of that particular type to have been heard in Austria. As it was, the opposition of the critics, particularly Brahms' friend, Hanslick, and possibly, likewise, of Brahms (though that is not by any means certain), prevented its production until after *Aida* had been given.

When the work finally reached the stage, however, it was a tremendous success and put Goldmark financially on his feet after years of bitter struggle, during the course of which the fact that he produced anything at all worth while gives evidence of his strength of character, persistence and pertinacity. Later on he wrote a number of other operas, the best known of which is *The Cricket on the Hearth*, from which excerpts are still often heard. Goldmark's two violin concertos are also widely played.

At the beginning of his memoirs Goldmark says: "I had the good fortune never to go to school." True, he enlarges upon this, qualifies its meaning, and, later on, deplors his lack of education. On the whole, however, one must agree with the implication of his initial statement. There is a freshness and originality about his best work that may be partly due to the fact that he was never overwhelmed with too heavy a burden of technical equipment. Late in life, as Dr. Scherber says, his technical skill grew more subtle and over refined and so did his melodies, and this impaired the effectiveness of his compositions.

His work lives today by the beauty and simplicity of its melody. With the exception of Schubert's *Unfinished Symphony* no symphonic work of outstanding excellence is so completely melodic as Goldmark's *Sakuntala* and *The Rustic Wedding*.

Strangely enough his contemporaries seemed to consider him chiefly as a dramatic writer, and accused him of being Wagnerian. The fact would seem to be that his long association with the stage had familiarized him with theatrical effects and enabled him to create operas replete with impressive stagecraft. The general style and idiom are similar to those of many successors of Wagner, where the Italian and the Wagnerian were combined, dramatic and melodic passages alternating. But the whole trend of music was, at that time, towards the same goal, as witness the late Verdi and Moussorgsky, neither of whom came under Wagner's influence.

Goldmark, it must be repeated, was and is important because he was a great melodist.

*Carl or Karl

In editing this biography the problem has arisen as to how Goldmark spelled his first name, or rather how it should be spelled. The ordinary, familiar manner seems to be Karl, and in the English edition of his autobiography the name is so spelled. As will be noted, however, from pictures in this biography, he himself used C.



(1) GOLDMARK IN HIS GMUNDEN STUDY

The illustration shows the master in his sanctum sanctorum, the study, deep in musical thought, his right hand straying over the keys of his beloved Bösendorfer grand piano. Among the pictures on the wall we see, at the left a Madonna by Holbein, and in the middle one by Rafael.

Pictorial Biography of Karl Goldmark



(2) WHERE GOLDMARK WAS BORN
(Hegenbarth Collection)

Karl Goldmark was born on May 18, 1830, in the little Hungarian village of Keszthely. His parents were poor, his father, a notary, having an average annual income of about 200 florins, which went to the support of twenty-one (some authorities say twenty-four) children. Of this large number of children only twelve survived childhood. Thus Goldmark grew up in an atmosphere of extreme poverty.



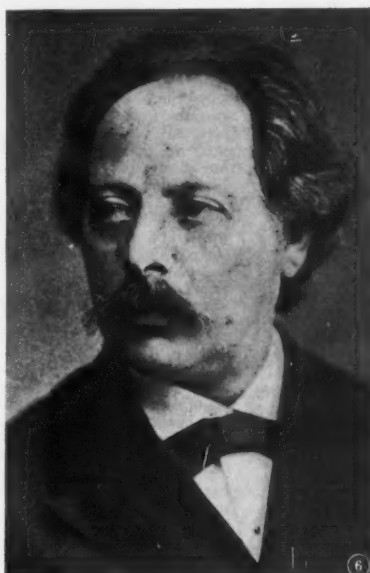
(5) STREET BATTLES IN VIENNA IN 1848

The revolution of 1848 caused Goldmark terrible suffering. His brother, Dr. Josef Goldmark, who took an active part in the uprising, was proscribed and had to flee to America. The young musician, though taking no part in the revolution, also found himself in the gravest danger. During the war between Austria and Hungary he was miraculously saved from death at the hands of a firing squad. Drunken soldiers had accused him of having slandered the Austrian Emperor, and it was only through the most energetic intervention of a young military officer, who in civil life was an actor, that his life was spared.



(3) LEOPOLD JANSÁ
(Lithograph by Kriehuber)

Karl's precocious talent caused his parents to arrange for violin lessons for the boy. He made such rapid progress that at the age of thirteen he was able to appear with great success at a concert in Odenburg. In 1844 Goldmark was taken to Vienna, where he was placed under the instruction of Leopold Jansa, a distinguished quartet player and violin teacher. Jansa was a member of the Royal Opera orchestra and musical director of the university, and was considered one of the leading Viennese violinists. His quartet concerts were highly esteemed.



(6) GOLDMARK AS A YOUNG MAN

Goldmark now made a precarious living by playing the violin in small provincial theaters. In his memoirs he relates that at a performance of The Huguenots in Odenburg he was compelled to play the first violin part alone, as the only other first violinist was ill. During this time Goldmark learned to play the piano without a teacher. Soon he became a successful piano teacher and found himself relieved from want.



(4) KARL GOLDMARK AS A YOUTH
(Portrait by B. Mayerhofer)

After eighteen months the violin lessons with Jansa came to an end, owing to the inability of Goldmark's father to pay for any more. The lad was now in such need that only the intervention of acquaintances saved him from starvation. He had to pursue his further studies alone, and even when, in 1847, he became a student at the Conservatory of the Society of the Friends of Music, matters did not improve much. By dint of the greatest diligence and self-discipline the youth continued to make extraordinary progress on the violin. He had not yet become interested in a broad musical education.

(7) PROGRAM OF THE FOURTH PHILHARMONIC SUBSCRIPTION CONCERT, IN WHICH GOLDMARK'S SAKUNTALA OVERTURE RECEIVED ITS FIRST PERFORMANCE
(Hegenbarth Collection)

In 1857 Goldmark attempted to give a concert of his own works. His colleagues at the Karl Theater had promised to play for him free of charge. But a number of the needy musicians found paying work for that evening and left him in the lurch, with the result that the concert which he had worked up with the greatest effort and considerable expense, had to be called off at the eleventh hour. In 1858 the aid of a wealthy patron made it possible for him to give a concert of his works, which was well received by public and press. But his first decisive victory over the Viennese prejudice against the "new music" came in 1865, when the famous Vienna Philharmonic Orchestra, under Otto Dessoff, brought out his Sakuntala Overture. This beautiful work, inspired by the book of Kalidasa, showed the composer as a master of Oriental tone-coloring, and established his fame.

K. K. Hof-Operntheater. Philharmonische Concerte.

Erster Cyclus.

Dinstag, den 26. December 1865.

Mittags halb 1 Uhr.

IV. Abonnement-Concert

veranstaltet von den

Mitgliedern der k. k. Hofopern-Kapelle,

unter der Leitung des kaiserl. k. Hofopern-Kapellmeisters Herrn

OTTO DESOFF.

PROGRAMM.

Glück . . . Overture zu „Iphigenie in Aulis“
Glück . . . Arie aus „Iphigenie auf Tauris“, gesungen von Herrn
Walter, k. k. Hofopernsänger.
Goldmark . . . Overture zu „Sakuntala“ (NEU.)
Beethoven . . . Sinfonie (Nr. 3) adagio.

Die k. k. Hofopern-Kapelle-Direktion hat die Überlassung des Theaters zur Abhaltung der Concerte, sowie die gütliche Mitwirkung obgenannter Künstler gütlich genehmigt.

Programme unentgeltlich.

Im Laufe des Monats Jänner 1866 beginnt der 2. Cyclus von 4 philharmonischen Abonnements-Concerten, welche am 14. Jänner, 18. Februar, 4. und 18. März 1866, um die Mittagsmunde, im k. k. Hofoperntheater stattfinden werden. — Die P. T. Abonnenten, welche ihre Plätze auch für den 2. Cyclus zu behalten wünschen, werden ersucht, die betreffenden Karten bis längstens am 10. Jänner in der Kunst- und Musikalienhandlung des Hrn. J. H. Daskl (Nacht, Kohlmarkt Nr. 8, vis-à-vis dem Café Daum) in Empfang nehmen zu wollen.

Foreign News in Brief

STATE HIGH SCHOOL FOR MUSIC IN WEIMAR

BERLIN.—The State Music School in Weimar has recently been raised to the rank of a State High School for Music.

TAUSIG'S WIDOW NINETY YEARS OLD

Few people knew of the widow of the great pianist Carl Tausig who died in 1871, is still living in Berlin. Serafine Tausig (nee von Vrabely) celebrated her ninetieth birthday on July 26. In her youth she was an excellent pianist, a pupil of Dreyschock. She was personally acquainted with Liszt, GEORG SZELL PRODUCES NEW SETTING TO MOZART'S MAGIC FLUTE

PRAGUE.—Georg Szell, the young Hungarian conductor who is scheduled to return later in the year as guest conductor to St. Louis, Mo., scored a big success in his new production of The Magic Flute at the Deutsches Theater here. Future concerts announced to take place at this theater include the Vienna Philharmonic Orchestra under Clemens Krauss, and recitals by Schipa, Horowitz, Gieseking, Brailowsky, Cassado and Hindemith.

LA SCALA ANNOUNCES NEW PRODUCTIONS

MILAN.—The forthcoming season at La Scala will introduce two new operas, The Night of Zoraida, by Italo Montemezzi, and The Crafty Widow, by Wolf-Ferrari. The first is a one-act opera; the scene set in Peru, the subject an historical episode which took place in 1540. Wolf-Ferrari's new work has Goldoni's play, written in 1748, for libretto, and is in three acts.

A NEW STRAUSS VERSION OF MOZART

VIENNA.—Richard Strauss and Lothar Wallerstein, the stage manager of the Vienna State Opera, have been working on Mozart's Idomeneo. The opera will have its first production in this new form at the Vienna Staatsoper.

PAUL GRAENER HEAD OF STERN CONSERVATORY

BERLIN.—Paul Graener, well-known German composer, has been appointed director of the Stern Conservatory in Berlin, as successor to Alexander von Fielitz.

SIR THOMAS BEECHAM SCORES IN GERMANY

BERLIN.—Sir Thomas Beecham, founder of the Imperial League of Opera, is arousing great enthusiasm on his conducting tour of Germany's musical centers. His performances of Tannhäuser and Lohengrin at Wiesbaden, conducted without using a score, are reported to be an excellent augury for his following appearances at the State Theater, Berlin, and the municipal theaters of Hamburg and Leipzig. He has also been invited by Furtwängler to conduct the Berlin Philharmonic Orchestra.

GENEVA ENJOYS MUSICAL FESTIVAL

GENEVA.—Under the auspices of the Societe des Festivals Internationaux some fine performances by the Comedie Francaise and the ballets and singers of the Paris Opera, assisted by the Orchestra of the Paris Conservatory, directed by Philippe Gaubert, had

considerable success in Geneva recently. Among the most noteworthy productions were Moliere's Le Bourgeois Gentilhomme, with Lully's ballets, Rameau's opera, Castor and Pollux, and an orchestra concert in which Robert Casadesu, pianist, was soloist.

TOSCANINI AND REINHARDT TO COLLABORATE

VIENNA.—Toscanini and Max Reinhardt together will produce Mozart's Magic Flute at the Salzburg Festival next year. Toscanini will also conduct a second Mozart opera of which the producer will be Lothar Wallerstein.

BAYREUTH COLLECTS WAGNER SOUVENIRS

BAYREUTH.—A woman enthusiast, Helene Walenm, has founded a Wagner museum in the New Palace at Bayreuth. It includes a biographical room for manuscripts and letters and a memorial room containing personal articles directly connected with the master. The expense of collecting manuscripts, etc., as they come on the market, has been borne almost solely by a Cologne dealer in dyestuffs, Heinrich Bales, who has contributed over 80,000 marks in the past six years to what is hoped to become the most complete Wagner collection in the world.

A NEW SOCIETY FOR ORIENTAL MUSIC

BERLIN.—A Society for the Research of Oriental Music was recently formed in Berlin. The program of the opening evening consisted of an introductory speech by Johannes Wolf, a lecture on musical research in the Orient and the performance of Oriental musical themes by two Tunisians.

"NEW" BACH AND BEETHOVEN WORKS

BERLIN.—A symphony in D major by Johann Christian Bach and two early quartets of Beethoven (all published by Peters) had their first performances in the Gewandhaus in Leipzig during the Kiel Bach Week.

A NEW CELLIST FOR BUSCH QUARTET

ZÜRICH.—Hermann Busch is the new cellist of the Busch Quartet, of which Adolf Busch, his brother, is the leader. The quartet will play all the Beethoven quartets in Basle, Zürich, Turin and Milan.

LENINGRAD HEARS HINDEMITH OPERA

LENINGRAD.—Paul Hindemith's Neues vom Tage is going to be given in the small Opera Theater in Leningrad. To meet the criticism of the censor, the text of the opera is being rewritten and the scene laid in Soviet Russia.

BERLIN'S MODERNIZED PHILHARMONIE

BERLIN.—The Philharmonie, Berlin's largest concert hall and the home of the Philharmonic Orchestra, had been altered and decorated on the very latest lines, and not only is it now better looking, but far more comfortable than of old. Among the improvements are a broad foyer with vastly increased cloakroom facilities, enlarged exit doors, and a press room with plenty of telephones.

Stabat Mater Given in Brooklyn

Rossini's immortal Stabat Mater was given a beautiful presentation by the Odierno Singers in Brooklyn on November 1, all of the artists being in exceptionally good voice.

Giuseppe Reschiglian, tenor, sang the Cujus Animam with excellent style and under-



ANNE STILLINGS,

a new contralto of the air, who will be heard in the near future with Mr. La Farge in a sketch based on a great novel, which will be broadcasted. Both recently signed a contract with Major Horace Beaver, radio concert manager.



MAURICE LA FARGE,

composer, baritone, vocal and piano instructor, who is busy with many new compositions, besides his teaching. Among his studio artists to whom he gives special training is Anne Stillings, who has an exceptional contralto voice.

standing. The Inflammatus was splendidly sung by Cecile Arnold, soprano, of whom one critic said, "I have not heard such a glorious voice since Melba." In his interpretation of Pro Peccatis, Raphael Odierno sang as one inspired. Beatrice MacCue's fine contralto was at its best in the Fac Ut Portem.

All the members of the group showed in their singing a thorough knowledge of the work, and the blending of the voices displayed long study. Their success was so pronounced that they were immediately engaged for a presentation in the spring of Mercadante's Seven Last Words of Christ.

George Morgan's Recital

On Sunday evening, November 16, at the Barbizon-Plaza Concert Hall, George Morgan, baritone, will be heard in recital. Since his appearance last season at Town Hall, Mr. Morgan has concertized extensively in Europe. His artistic successes in Berlin, Paris, London and Vienna, etc., have added an international lustre to his increasing fame in this country. He will be assisted on this occasion by Frank Bibb at the piano, and also a string quartet; the latter, through the courtesy of the David Mannes School, will accompany him in a group of songs arranged for voice, piano and string quartet by Frank Bibb. Ein weltlich Weinachtlied, a song in manuscript by Erno Balogh, will have its first public hearing at this recital. Other songs in English, French, German, and Norwegian will complete an unusual program and represent composers from Johann Se-

bastian Bach to Chausson, Richard Strauss, Hugo Wolf, Armstrong, Gibbs and James P. Dunn.

Copeland Re-engaged With Philadelphia Orchestra

George Copeland, pianist, who recently appeared as soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, has been re-engaged to play with the same orchestra at Carnegie Hall, New York, on November 25. Mr. Copeland will also appear with the Baltimore Symphony Orchestra on January 25, and with the Springfield Symphony Orchestra on March 10. Other engagements are: November 19, Norton, Mass.; 21, Hartford, Conn.; December 4, Boston, Mass.; 5, Harvard University, Cambridge, Mass.; January 4, Carnegie Hall, New York, in joint recital with Frances Alda; March 1, Worcester, Mass., and April 19, Vassar College, Poughkeepsie, N. Y.

Another February Date for the Hughes

The Trenton, N. J., Community Concert Course will present Edwin and Jewel Bethany Hughes in one of their two-piano recitals on February 16. The concert will take place in the Junior High School No. 3. On November 8, the artists gave their first New York recital of the season at the Town Hall, only playing compositions written for two-pianos and eschewing the many so-called arrangements of music to fit it for performances of this sort.



Photo by Aufenger

CONRADI

Pianist

"Some of the most enjoyable piano playing heard here this season."—N. Y. Sun

"One of the best of the younger American pianists. Rose to puissant heights."—N. Y. American

"Unimpeachable musicianship . . . unerring good taste."—N. Y. Herald Tribune

"Play superbly . . . an unbounded technic and a tone seething with romance, beauty and brilliance."—N. Y. Telegraph

1415 Steinway Hall

New York City

Baldwin Piano

"Mr. Melnikoff crowned an evening of distinguished playing with a superb performance of Mozart's 'Rondo,' which evoked a thunder of applause from a large gathering. The charming but neglected Mondonville sonata boasts a vivacious hunting song, which was projected last night with an infectious dash and sparkle. A disclosure of amazing skill was made in Bach's 'Sarabande and Giga.'"

"New York Telegram," October 27, 1930.

MELNIKOFF



Photo by Apeda, N. Y.

ACCLAIMED BY CRITICS

SECOND NEW YORK RECITAL

CARNEGIE HALL

OCTOBER 26, 1930

"Harry Melnikoff, violinist, who made his local debut last December at the Guild Theatre and has since toured European musical centres, gave a recital last night at Carnegie Hall. His program consisted of Mondonville's middle eighteenth century sonata, No. 5, the B minor Saint-Saens concerto, Hubay's 'Echoes of the Hungarian Plains,' Kuzdo's 'Passing the Chapel,' Beethoven's Romance in F and shorter pieces by Bach, Mozart and Brahms. The recital fortified previous impressions, for Mr. Melnikoff again played with great self-assurance, agility in both hands and evidence of feeling . . ."

"New York Times"—October 27, 1930.

"Another juvenile violinist has crept among us whose decided talent cannot be ignored. He is Harry Melnikoff, about half past eighteen, according to his brother. Mr. Melnikoff made a promising debut last season in the Guild Theatre, and reappeared upon the recital horizon before a large and devoted audience in Carnegie Hall last night. He has matured remarkably since that Sunday night affair last year. His tone is clear and full, his technique clean, and he seems to have acquired a new insight into music as an abstract language."

"New York World"—October 27, 1930.

" . . . good tone . . . poetry, poise and dignity . . . he made much of the charming old music . . . at all times a musical individuality of unusual promise . . ."

"New York Sun"—October 27, 1930.

"Mr. Melnikoff's assets are a good tone, an adequate technique, enviable self-assurance . . ."

"Brooklyn Eagle"—October 27, 1930.

"A newcomer who charmed by his pure and limpid tone, his musical style, and his unusual ability to make his violin sing in rapid passages is Harry Melnikoff—heard here last season for the first time. Not in the least stiff in poise or manner, this American-born youth left among the good-sized audience present in Carnegie Hall the other evening the desire to hear him again. With high-pressure fiddlers tearing loose till their temperaments seem ready to burst, it was a relief to listen to one who refused to force the tone of his excellent instrument. The future of Melnikoff will be interesting to watch."

"Worcester Telegram"—November 2, 1930.

RECITAL MANAGEMENT ARTHUR JUDSON
STEINWAY BUILDING
NEW YORK

Theodor Leschetizky: His Contribution to Pianistic Art

By George Woodhouse

[This appreciation of the great pedagogue by one of his pupils and leading disciples was first published in the London Times, and is reproduced here by the courtesy of its editor. This is the year of the 100th anniversary of Leschetizky's birth, June 22, 1830, and interest in his remarkable career and achievements has experienced a world wide renaissance. The MUSICAL COURIER will shortly publish a pictorial biography of the master, as well as other interesting articles and pictures.—THE EDITOR.]

It is already more than a decade since the death of Leschetizky, and with the passing of time we realize more clearly that the event marks the end of a great epoch in the history of pianoforte playing. Leschetizky was the last of the great pedagogues of the romantic school of the nineteenth century. He was old enough to remember the advent to fame of Chopin, Schumann, Liszt and Wagner, and his life work was practically completed before the spirit of romanticism was supplanted by the realism of the new era.

On the technical side of his art evolution has also played its part. During the last twenty-five years science has displaced empiricism in current systems, and Leschetizky already stands as a clearly detached figure in the history of pianoforte pedagogy—the last of the great empiricists.

During his lifetime so much was written about the master that was tinged with the prejudices created by natural attraction or

aversion to this remarkable man, that for many only a blurred impression remains. It was necessary to allow some time to elapse in order to review his life work from the point of view of a new and unbiased generation. Views which merely record the personal reactions of pupils or critics cannot depict the true character of such a personality, praise or blame being equally valueless. Personality is generally a reconciliation of many tendencies and varied attitudes to morals, life and art. In Leschetizky a mercurial temperament created many apparent contradictions. Yet he never lost sight of his goal. He had the breadth of mind to view that goal from many angles, and he pursued it with a will that brooked no obstacles. His changing moods he employed consciously to that end, and his temper, which ever held his pupils in awe, was a means of exacting a discipline denied to milder men.

His unparalleled success as a teacher makes it difficult to deny that there was method in his extraordinary behavior, otherwise his life work must have been wrecked. His violent temper was nothing more than an intelligent imagination working at white heat. He had no fixed method, but nevertheless he founded a school of pianoforte playing. That no doubt was the inevitable result of a clear-sighted aim enforced in his teaching by an indomitable will which left its mark on all who came under his influence. The characteristic assurance and authority

of the master, expressed in strong inevitable rhythm and sure line were qualities which his more intimate and gifted pupils invariably acquired.

His creed was as simple as it was direct. "Play with your ears" was his constant watchword, and he adjured his pupils to listen and listen again until the feeling for beauty of tone, color and line was quickened. This experience of intent listening was the fundamental basis of his teaching. He seldom made reference to "inner meanings"; these he considered a personal affair. To him tone was the music. He taught that the meaning which the composer had imprisoned in the notes was inherent in the beauty of their expression. Technical imperfections kept the spirit earthbound, therefore to regard the sounds as mere externals and to concentrate on "inner meanings" was to sacrifice the substance for the shadow. External ugliness might veil the most exquisite imagery; it could never be a medium for art.

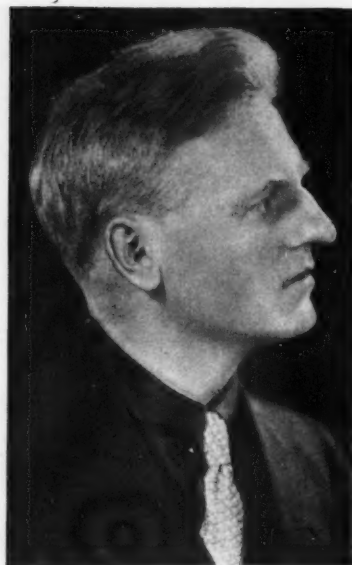
This ideal relation between technique and the end it serves was not the final aim of the master. Art itself was but a medium for the expression of the mind of the artist. Leschetizky was ever seeking in the reactions of his pupils the nature and character of their inner selves. In this way he escaped the drudgery which is the usual lot of the unimaginative pedagogue and made of his vocation a life of perpetual interest. He frequently compared the varying characteristics and styles of his pupils, and delighted in their diversity for it proved individuality, and contact with this vital thing was for him the life and soul of his work.

On the purely technical side of his art his methods were inspired by the same intuitive insight. It was his practice to seek the cause of every technical failure. If, as was often the case, it was due to attempting the easy thing in the most difficult manner (a frequent criticism), he would demonstrate at his own piano and dilate on the word "knack," for the gift of which he confessed himself forever grateful to the English language. If, on the other hand, the failure was due to insufficient technique, the pupil was promptly sent back to an assistant "preparer" for the necessary training.

His "method" by some strange irony of fate became more famous than its author, notwithstanding the fact that as an empiricist he claimed to teach no fixed method. In a letter to the present writer he said: "I teach each pupil in a different way, according to his talent, leaving him to develop, as far as possible, that which in my opinion is good." Yet no part of the master's work has excited so much discussion as that which has come to be mistakenly known as his method. Leschetizky's own teaching began where the gymnastic ended, in applied technique. All that pertained to touch, the relation of the player to his instrument, the economic adjustment between effort and effect, he taught by demonstration and explanation. He realized that successful teaching was largely a matter of recognizing facts, and his own genius lay in his gift for getting into true relation with them. In the phrase "gehen Sie mit" he crystallized the modern theory of the rhythmic co-ordination of hand and arm movements which has since become the basis of modern scientific teaching. His own playing was its complete embodiment. Nevertheless, he mistrusted the mere theorist, and he set very little value on books as a factor in teaching. He knew that there was a vital difference between "knowing how" a thing was done and "doing" it, and he would often say that "a good teacher is worth a hundred books."

In his own phenomenal success there was an element of danger. The association of a great name lured the charlatan as well as the artist, and undoubtedly there were some pianists, mere technical megalomaniacs, who somehow won their way to the master. He eventually disowned them heartily. One of these at the height of a temporary popularity he ironically described as "wholly incapable, in spite of his having taken a finishing course with Professor Sandow."

Leschetizky lived for the greater part of his teaching career in Vienna, and a true estimate of his work must take into account the influence of his surroundings. He loved the city of his adoption. It supplied the congenial setting and sympathetic atmosphere that he desired. The culture of Vienna was for him the product of a rational view of the art of living. His motto was "Kein Leben ohne Kunst, keine Kunst ohne Leben." Viennese art and life were so intermingled that it was difficult to find the dividing line; they were in fact one. In North Germany on the other hand, as Leschetizky saw it, art was a thing apart, an inheritance from the past. It was for him a country where professors of music (or rather "schoolmasters," as he called them) referred everything to tradition. The "schoolmaster" was his pet aversion, a constant source of his jibes



GEORGE WOODHOUSE

and, partly in fun, he frequently advised "serious" pupils to study in Leipzig or Berlin.

To the opposition Leschetizky appeared as a brilliant technician and the founder of a virtuoso school. He accepted the designation, for he believed that every artist worthy of the name attained the technical standards and mentality which rightly distinguish the virtuoso. The concert artist who gave serious classical programmes won his respect, but, since it was easier to quote scripture than to tell a good story, he preferred Moszkowski interpreted with spirit and good humor to Bach in the hands of an uninspired player. He applied the same test to composers, and in his lessons often referred with convincing effect to the evidence of the virtuoso qualities in the greatest compositions. He found them in the preludes and fantasies of Bach, in the sonatas of Beethoven and in the works of Chopin and Liszt. For Leschetizky creative imagination in the artist was absolutely essential; the real meaning of life and art was expressed for him in this evidence of self-discovery and self-revelation.

Others may possess an equal knowledge of the piano and of the science of technique, but his gifts of creative interpretation and his understanding of that constantly varying human element, with which every teacher is confronted, was probably unique among the master pedagogues. Those whose art is conserved in stereotyped forms and traditions will see him as a dangerous revolutionary, but to those who believe that the only thing that matters is the spirit which keeps alive that which is good both in the old and in the new he will be a torch bearer.

Wildermann Institute Concert and Graduation

Town Hall, New York, was well filled for the October graduation concert and presentation of certificates and diplomas of the Wildermann Institute. Members of the faculty appeared in solos and concerted music, other instrumental, vocal and dance numbers making up a very interesting program. Faculty members appearing were Mesdames Wildermann, Olga Dessin, Nancy Morgan, Virginia Millar and Harry A. Russell, Antonio Cannistracci and Frederick H. Rosenau assisting. Mario DeMaso, soprano, showed a pleasant voice in arias by Puccini and Leroux; Kathryn Volk displayed a high degree of talent in the Tschai-kowsky piano concerto; Magdalena Ireland, mezzo-soprano, has a fine voice and clear enunciation, singing O, Divine Redeemer (Gounod), with violin, cello, harp and organ. A dance group illustrated Beethoven's sonata in A flat, the piano played by Hannah Neviasky, all bringing hearty applause.

Conferring of diplomas, certificates and honors by Director Wildermann was staged with good taste, her remarks being largely devoted to incentive to work. The entire program was well planned and carried out, again bringing Miss Wildermann and her Institute of Music and Allied Arts, of St. George, S. I., to the forefront.

Lester Ensemble Activities

The Lester Ensemble recently appeared at the Public Library of Langhorne (Pa.), under the auspices of the Langhorne Sorosis and the Parent-Teachers' Association. The artists of the evening were Marguerite Barr, contralto; Josef Wissow, pianist, and Ruth Leaf Hall, accompanist. Another concert is announced for the Millsboro (Del.) High School, featuring Josef Wissow, pianist; Herman Weinberg, violinist, and Emil Folgmann, cellist.

SZIGETI

Engagements 1930-31
include

New York
(Philharmonic-Symphony Orchestra)
Brooklyn
(Philharmonic-Symphony Orchestra)
Cleveland
(Cleveland Orchestra)
Cincinnati
Chicago
Havana
(Two concerts)
Jacksonville, Fla.
New Orleans, La.
Gulfport, Miss.
Montclair, N. J.
Orange, N. J.
New York
(Carnegie Hall Recital)
Baltimore
Grinnell, Ia.
Winnipeg, Man.
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Baldwin

EXCLUSIVELY

Philadelphia Orchestra Offers Unusual Program

**Stokowski Selects Works by Sibelius, Ibert, Bloch and Berg—
New York Philharmonic Enjoyed—Grand Opera
Company Presents Lucia—Winifred Christie in
Recital—Lieutenant Frankel Honored**

PHILADELPHIA—For the concerts of November 7, 8 and 10 of the Philadelphia Orchestra, with Leopold Stokowski conducting, the program consisted of music by composers now living.

Sibelius' Symphony No. 1 in E minor came first, with all its involved orchestration. It is a very impressive work as played by Dr. Stokowski and his orchestra. The many melodic passages were brought out with great clearness, and the unusual rhythmic difficulties were as nothing to this finely trained organization. The second movement was particularly beautiful, while the tragic atmosphere of the last was splendidly interpreted.

A concerto for cello and orchestra of wind instruments, by Jacques Ibert, was novel. Alfred Wallenstein was the soloist and played with great mastery. The music of this number could scarcely be called pleasing, but Mr. Wallenstein's virtuosity was enthusiastically acclaimed. He also played Ernest Bloch's "Schelomo," Rhapsodie Hebraïque for the cello and orchestra. In this, the resources of the cello were given far wider scope and Mr. Wallenstein exhibited fine musicianship and technical facility. The orchestra also gave a very fine accompaniment under Dr. Stokowski.

Finally, three sections from Alban Berg's tragic opera, Wozzeck, were given, with the soprano solo parts excellently sung by Catherine Reiner. These extracts from the opera were very interesting, especially in view of the elucidating program notes. The orchestral part was superbly played.

PHILHARMONIC-SYMPHONY SOCIETY OF
NEW YORK

The Philharmonic-Symphony Society of New York gave its second concert of the season here on November 3, with Erich Kleiber again conducting.

The program held two novelties for Philadelphia audiences—Introduction and Scherzo op. 10, for Orchestra by Lopatnikoff, and Gottfried Heinrich Stölzel's Concerto Grosso a Quattro Chori—both being played for the first time in Philadelphia.

The Lopatnikoff composition was exceedingly modern as to tonalities and orchestration, but not especially interesting, even though it was well played. The Concerto Grosso by the old-school composer Stölzel, was a great contrast, not only in construction, but in musical value and pleasing qualities. The use of a harpsichord in the second movement, in addition to the other orchestral instruments, lent an unusual tone.

Weinberger's Polka and Fugue from the opera Schwanda, the Bagpipe Player, was very entertaining. For a composition of a contemporaneous musician, it is astonishingly and delightfully melodious, with, however, a colorful orchestration. This was charmingly played.

The Fantastic Symphony by Berlioz was the closing number and received a very fine interpretation and performance, particularly the last movement, Witches Sabbath. The audience again received Mr. Kleiber very cordially.

PHILADELPHIA GRAND OPERA COMPANY

Lucia Di Lammermoor was the opera presented by the Philadelphia Grand Opera Company on November 6 in the Academy of Music.

Josephine Lucchese sang the title role, and again proved herself a great favorite. The soprano was in splendid voice, singing with the perfection of intonation that has always marked her work. As a coloratura, she no doubt stands very near the top of the ladder, as was very thoroughly demonstrated in the famous Mad Scene, when her singing stopped the performance,—the applause continuing for several minutes undiminished. In addition to all this, Miss Lucchese is a splendid actress and holds her audience spell-bound through all those difficult scenes. Her solo in the second scene of the first act, the duets with Edgardo and Enrico and her part in the Bridal Scene were all fine.

Josef Wolinski as Edgardo, was also excellent. His full, vibrant voice was heard to fine advantage in the three scenes where he appears, and his acting was very fine.

All the other parts were splendidly taken

as follows: Chief Caupolican as Enrico, Ivan Steschenko as Raimondo, Albert Mahler as Arturo, Rose Bampton as Alisa, and Daniel Healy as Normanno.

The chorus did excellent singing and acting and the scenery was especially attractive. Mr. Mlynarski conducted, and the stage direction was under Wilhelm von Wymetal, Jr.

After the Mad Scene, Miss Lucchese graciously shared her honors with Mr. Kincaid, the flutist, who had accompanied her so admirably.

WINIFRED CHRISTIE

A large audience assembled in the Academy of Music on November 5 to attend the demonstration by Winifred Christie, distinguished Scotch pianist, of the Bechstein-Moor double keyboard. This instrument, the invention of Emanuel Moor, is, as the name implies, two piano keyboards, joined together so that the player may use one or both at will. The upper keyboard is tuned an octave higher than the lower one, and the principal advantages of the new piano are simplification of technic and increased sonority and compass. Many authorities believe that it adds considerably to the resources of this branch of music.

Miss Christie's program included works by Bach, Couperin, Scarlatti, Handel and Franck. She is a fine artist whose talents show to advantage on both the old and new type of piano. The audience recalled her many times, honoring by their applause both the performer and the new instrument. After the program Miss Christie explained to a number of her hearers sufficiently interested to go backstage, the mechanism of the Bechstein-Moor invention.

BAND MASTER FRANKEL SIGNALLY HONORED

Lieutenant Joseph Frankel, conductor of the 108th Field Artillery Band and director of the Municipal Band of Philadelphia, was honored in Philadelphia on October 22, when he was tendered a dinner by the officers of the 108th Field Artillery in celebration of the successful completion of his seventh consecutive year as band master of the City of Philadelphia.

Many guests were present, as well as the members of the band, and congratulatory telegrams were received by Lieutenant Frankel from all sections of the United States as well as from England, France, Russia, Italy and Poland. Among the guests present to honor the Lieutenant were Mayor Harry A. Mackey of Philadelphia, a number of the heads of the various Departments of Philadelphia, Dean Goodling of the National Farm School at Doylestown and his assistant Mr. Samuels, representatives from the Hahnemann Medical College where Lieutenant Frankel directs their orchestras and bands and the officers of the 108th Field Artillery headed by Colonel William A. March.

Lieutenant Frankel was "patted on the

Lou Tellegen, Stage Star, Opens Studio of Drama

Lou Tellegen, one of America's great stage stars, has opened a studio of dramatic art in Steinway Hall.

Mr. Tellegen has enjoyed a glamorous career. At a very early age he was admitted to the famous Conservatoire of Paris, the goal of many artists. He graduated, winning two prizes, which are rarely given; one for his acting and one for directing.

A little later Sarah Bernhardt made Mr. Tellegen her leading man and also her director. He remained with her in these capacities for four years, until she advised him to learn English and play in this country, which he did, with outstanding success on both stage and screen.

Mr. Tellegen also played opposite Eleonora Duse in Italian for two years, and with Germany's great actress, Agnes Sorma, in German. He has starred in five languages: English, French, Italian, German and Dutch.

It is Mr. Tellegen's belief that acting is a matter of the heart and personality and

shoulder" in speeches by Mayor Mackey, Colonel March, Colonel Bodine, Chiefs Soby and Neeld of the City of Philadelphia, Dean Goodling, and Mr. Herbert D. Alliman, well-known philanthropists of Philadelphia.

Musical and theatrical critics of Philadelphia newspapers were present and were high in their praise of Lieutenant Frankel's Band and the manner in which he has handled the city concerts for the past seven years. One of the speakers gave Lieutenant Frankel credit for changing the desires of the vast majority of Philadelphians from modern music of the street dancing type to the finest classical numbers and the finest of modern compositions. It was brought out at the dinner that on request programs, which are held once each week, more requests are made for good music than are made for dance music. The thought was expressed that possibly people thought that when they had an opportunity to hear musicians actually perform that they would rather hear fine music and if they desired to hear "any old kind" they could turn on their radios, get out the talking machine, or go to the movies and hear "canned music."

Mayor Mackey said that when he first heard Lieutenant Frankel's 108th Field Artillery Band play at a review in their armory at Broad and Diamond Streets shortly after taking office: "That is the band which is going to be the Municipal Band of Philadelphia as long as I am Mayor."

Lieutenant Frankel, who is a graduate of the Imperial Russian Conservatory of Music at Kiev, Russia, was a band master in the Imperial Army of Russia when only 18 years old. He came to this country while

(Continued on page 40)

Minneapolis Symphony Begins Its Season

**Concerts Start Auspiciously, With
Jeritz, Soloist of Evening, in
Glorious Voice—Second
Concert Brings Enthusiasm for
Verbruggen and Brailowsky**

MINNEAPOLIS, MINN.—October ushered in the first two concerts of the Minneapolis Symphony Orchestra in its new home at the University of Minnesota, Northrop Memorial Auditorium. The opening one on October 17 was planned as a gala event, with the exuberant Jeritz as soloist.

The huge auditorium was filled to the last seat. Loyal symphony supporters from Minneapolis and St. Paul were there, but the new and impressive feature of the evening was made by the presence of hundreds of students, many hearing their first symphony. Perhaps it was the place, an entirely new setting for the orchestra, or it may have been the significance of the event, but the audience was subdued rather than stimulated. Henri Verbruggen's admirable version of Wagner's overture to Rienzi was accepted too devotionally. Even the Dvorak sure-fire from the New World Symphony did not arouse the enthusiasm it deserved, nor did Ravel's Bolero dissipate the history-is-being-made attitude of the audience. Mr. Verbruggen's intentions were evident; the orchestra played with surprising unity.

Jeritz was not awed by the gravity of the event, but did her utmost to inject a spirit of gaiety into the concert. Dich Theure Halle by Wagner, and Adieu forets by

Tschaikowsky were followed by several encores and many flowers, which were in turn presented to the conductor and players. The singer was in high favor with the audience; she sang until her encores were exhausted, and acknowledged recalls until she must have been weary.

If Mr. Verbruggen was aware of the restraint of the audience at the opening concert, he must have been happy over the reception he received at the second concert, October 24. His interpretation of Symphony No. 5, by Tschaikowsky, conducted without score, aroused the most persistent and hearty ovation ever given him in Minneapolis. His reading of the work was filled with fine detail, unusual coloring, and a much warmer appreciation of its emotional depth. We, by Dunn, furnished the novelty of the evening. The concerto for piano and orchestra of Chopin, was played by Alexander Brailowsky. This pianist made his place here in 1925, and added to the security of that position with his performance of this work. Encore followed encore. This second concert proved that the symphony is not engaged in solemnly educating the audiences because of its present affiliation with the university. Such a performance of Tschaikowsky's Fifth Symphony, and the first piano concerto of Chopin have nothing to do with the grind of learning, but everything to do with the joy of beauty,—and that may flourish even in a university.

E. G. K.



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BEFORE THE NEW YORK PUBLIC

(Continued from page 12)

NOVEMBER 7

Patricia O'Connell

Patricia O'Connell gave a recital at Town Hall with such success as is extremely rare with an almost unknown young artist. Miss O'Connell has had her stage experience with the Chicago Civic Opera Company, and as a member of the New York Little Theater Opera. This, however, does not explain her success, which was decidedly the result, not of experience, but of properly developed natural gifts and a personality replete with charm. Her singing and stage presence, both alike, give evidence of a natural instinct for the right thing. Her delightful little mannerisms appear to be entirely unconscious, and they add much to the pleasure one derives from her art. She sang a program of works selected from Handel, Haydn and Mozart, French works by Saint-Saëns, Ravel and Massenet, Reger's *Waldeinsamkeit* and Wolf's *Er Ist's*. There were also some parodies by Hughes, one of which reflected great credit upon the technical ability of Alderson Mowbray, the accompanist.

Miss O'Connell possesses a voice of wide range and exquisite color. It is large and passionate, full of vibrant vitality, and would be a delight to listen to if she did nothing but just sing. Added to this is a real intelligence which lends proper interpretation to the music and gives clear enunciation to the words, this also being the case in foreign languages. Miss O'Connell will succeed in whatever line of art to which she gives her attention, whether it be the recital stage, musical comedy or grand opera.

Yvonne Gall

Yvonne Gall, of Ravinia Park fame, made her first appearance in concert here in some years, at Town Hall in the evening. Great interest centered in this recital and the hall was crowded, many singers of prominence being present.

Mme. Gall is gifted with good looks and a magnetic personality, and she is, in addition, very chic. But she has voice and art as well. Her voice is of the typical French genre, lovely and clear in quality, and she uses it with consummate art. Mme. Gall is a past mistress when it comes to interpretation.

Her program comprised French numbers

principally, ranging from the 16th century down to Debussy and Ravel. For the English Hadley, Griffes and Deems Taylor were represented, the program closing with Bantock's *A Feast of Lanterns*. There were also encores, the Jewel Song from Faust being among them. This was sung with absolute finish. She is one of the few operatic artists who really have a concert value. The large audience, feeling this, applauded warmly and seemed also to appreciate the musicianly accompaniments of Celius Dougherty.

Biltmore Morning Musicales

R. E. Johnston opened his time honored Morning Musicales at the Hotel Biltmore on Friday and with true managerial astuteness, made his initial program a striking one, by featuring Emma Otero, the gifted Cuban soprano, Rafaelo Diaz, the always popular tenor, and Alberto Salvi, the accomplished master of the harp.

Miss Otero demonstrated her proved coloratura expertness in Benedict's highly embellished *Carneval of Venice*, and showed more serious vocal and interpretative graces in some songs by Rossini, Scott, Coates, Valverde, Church, and La Forge (*Song of the Open*).

Diaz displayed his appealing voice and finished delivery in Rimsky-Korsakoff's *Song of India*, numbers by Spanish, French, and American composers, and George Liebling's melodious and climactic *Thou*, which had an especially warm reception.

The Salvi harp solos, played with facile technic, musical taste, and delicate shades of tone, were by Liszt, Zabel, Alvars, Locillet-Grandjany, and Salvi (an arrangement of the *Barcarolle*, from *Tales of Hoffmann*).

All the performers were received and endorsed rapturously by the large audience, Charles King and Frank Chatterton accompanied at the piano.

Frieda Hempel

The music committee of the American Woman's Association presented Frieda Hempel, with Stuart Ross at the piano. So much has been written about Mme. Hempel, more particularly after her recent brilliant Town Hall recital, that it is sufficient at this time to say that the diva was in excellent vocal trim and revealed anew an art of interpretation which left no uncharmed person in the large audience.

Her program included songs by Handel, Schubert, Brahms, O'Connor, Halm, Strauss, Mendelssohn and Payne, besides old French and German folk songs and a Costa Rican folk dance.

NOVEMBER 8

Edwin and Jewel Bethany Hughes

Two-piano music by those distinguished collaborators, Edwin and Jewel Bethany Hughes, attracted an audience of ample proportions to Town Hall on Saturday evening.

Mr. and Mrs. Hughes belong to the limited class of musicians who may always be depended upon to maintain a high standard of art. It may be said that the well-worn terms which are customarily used to describe any good ensemble—precision, unity, balance—apply to this two-piano combination, but one may go further and say that the blending of tone is so sure, so complete, that it could be spoken of as emanating from one artist.

The long experience of Mr. and Mrs. Hughes as partners in the pianistic field is apparent in absolute surety of attack and the unerring confidence of their dynamic variations.

The music presented was—to use another venerable phrase—unhackneyed and interesting. Two fugues by J. S. Bach opened the program, followed by the sonata in G major by Johann Christian Bach. Compositions by

Chopin and Reinecke came next, and then three *Dances Andalouses* by Manuel Infante. These last, played brilliantly, brought a storm of applause. Pieces by Saint-Saëns brought the programmed list to an end, but, yielding to the insistence of the audience Mr. and Mrs. Hughes granted several encores.

Lorenza Jordan Cole

A young Seattle pianist Lorenza Jordan Cole (colored), born in Seattle, then a student under Liszewska in Cincinnati and recently winner of a Juillard Foundation Scholarship (under Carl M. Roeder), gave an interesting recital in Bahai Hall which drew a full house. A committee of prominent women sponsored the affair, including among others Mesdames Matthew V. Boutte, chairman and Mary White Ovington, who are hoping to send the young artist abroad for further study. Miss Cole is a pianist of much attainment and an undoubted future. She played a Bach prelude and fugue with intelligence and clearness, using little pedal; a Brahms Intermezzo had poise, while a Chopin Ballade (F minor) displayed feeling and accuracy; the latter trait predominates in all her playing. The Waldstein sonata of Beethoven was brilliantly performed, with refinement, self-contained, and much contrast; her concluding pieces were by Rachmaninoff and Dohnanyi, and one of her encores, the Chopin prelude in D-flat (Raindrop) showed particular beauty of touch.

Charlotte W. Murray, (also colored), assisting artist, has a contralto voice of expressive nature, with brilliant high tones; *Do Not Go* (Hageman), *A Lover and His Lass* (Bishop) and the aria from *Samson and Delilah* all showed this. Lydia Mason (also a Juillard pupil) played excellent accompaniments.

Vasa Prihoda

Vasa Prihoda returned to the American concert stage after some years of absence on Saturday afternoon at Carnegie Hall. He will be remembered as a young man of phenomenal technical accomplishments, silken tone and studious intent. Today he returns to us with musical faculties highly developed, his tone richer and fuller and his technic as glitteringly attractive as ever.

He played a Mozart concerto in D major, the Tchaikowsky concerto and a closing group which brought three arrangements by the artist, another by Kreisler and a piece by Suk-Marak. Without ever stepping beyond the limits of good taste, Mr. Prihoda displayed facile double stops, lucid harmonics, left hand pizzicati and the varied assortment of technical devices at the command of the great violin virtuoso. He gave plenty of thrills, but played throughout with dignity and musicianship, with the result that his recital was an unusually refreshing two hours of violin music. Erno Balogh played tasteful accompaniments.

Philharmonic (Children's) Concert

On Saturday morning at Carnegie Hall, Ernest Schelling and the Philharmonic Symphony began the intermediate series of three concerts for youngsters before a packed house. The genial conductor, who has a winning way with children, offered a program ranging from the sixteenth to the eighteenth century. The overture to Lully's opera, *Cadmus*, an early French dance from Poitou and a chanson and *Danse Basse*, arranged for strings by J. B. McEwen; The Carman's Whistle and a fragment from Monteverdi's *Ballo delle Ingrate* were included in the numbers; also a pavane and Gaillard by Orlando Gibbons, a number by Fabrizio Caroso, arranged by Respighi, and a toccata by Scarlatti, arranged by Michele Esposito. Then there was Albert Coates' arrangement of a suite by Henry Purcell and the Carillon and Tourbillon of Richard Strauss' suite of transcriptions of dances by Couperin.

During the concert Mr. Schelling invited the audience to join in the singing of *The Minstrel Boy*, which was repeated several times in order to secure more volume of tone. Mr. Schelling again resorted to his valuable collection of lantern slides and occasionally took part by playing the harpsichord. The orchestra was in its usual form and the concert proved just another of the interesting and educational series being given for the young folks.

Myra Hess

A capacity audience greeted Myra Hess, the remarkable English pianist at her Saturday matinee in Town Hall.

It is no wonder our discriminative lovers of piano art crowd to hear the performances of Miss Hess. She is a player and interpreter of such high degree as seldom comes within the ken of audiences in New York.

The many facets of her sparkling talents were exhibited in a program of Franck's *Prelude, Chorale, and Fugue*; Bach's *Italian* concerto; the *Handel-Brahms Variations*; and a Chopin group consisting of a *Nocturne* and six *Etudes*.

Miss Hess was at ease in the styles of all the foregoing works, and proclaimed them not only with musical authority but also

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with an astonishing wealth of tonal color, interpretative nuances, and positively dazzling technic. The Bach and Brahms numbers especially were prodigious proofs of the outstanding gifts of Miss Hess.

She won ovation after ovation and was moved to grant a generous addition of encores.

This was one of the most significant piano recitals of a young season already distinguished by exceptionally important performances on the keyboard.

Don Cossack Russian Male Chorus

The Police Reserves had to be called out to handle the anxious crowd that tried to gain admission to the second and third concerts on Saturday and Sunday evenings at Carnegie Hall. By the time the singers in their sombre uniforms filed out on the stage in military fashion, followed by their energetic little leader, Serge Jaroff, the house was filled from pit to dome. The audience was breathlessly attentive.

One hearing the chorus for the first time is deeply impressed with the remarkable tonal quality, volume and precision of rhythm, along with a skill in coloring not often found in choruses of this kind. The singers include some rich, sonorous basses of a thrilling nature, and several tenors who could easily be taken for sopranos.

Jaroff's magnetism is keenly felt by the audience and certainly by his men. There is a perfect accord between them which makes their success on the other side of the Atlantic not surprising. It should be duplicated here on tour. The program included old Church music, exquisitely sung, and folk songs and the audience's enthusiasm was riotous.

NOVEMBER 9

Marguerite Hawkins

The second concert of the Young American Artists' Series took place at the Baribon Club in the afternoon. Marguerite Hawkins, soprano, presented the program, accompanied by Minabel Hunt. Miss Hawkins not only displayed fine musicianship in the singing of her various numbers, but she also made a charming appearance. For her final group she appeared in Swedish costume.

Friends of Music

An all-Bach program was presented by the Friends of Music at the Metropolitan on Sunday afternoon. Ethyl Hayden, Marion Telva, Dan Gridley and Friedrich Schorr were the soloists. Artur Bodanzky conducted and the chorus of the society gave an excellent account of itself. A double chorus opened the program, after which there were two cantatas, *Ich will den Kreuzstab gerne tragen*, and *Ich hatte vill Bekümmernis*, in which the soloists, all in excellent voice, distinguished themselves.

Philharmonic-Symphony

Erich Kleiber concluded his brief period of leadership of the Philharmonic-Symphony Orchestra on Sunday afternoon amid acclamations and heart-warming applause. It was a genuine tribute to a master musician. Kleiber came to America unheralded and, on leaving, might well repeat Caesar's famous *"veni, vidi, vici"* as his own. It is understood he will come back next season—he will be welcome. The program was the same as that given on Thursday night and Friday afternoon.

Brosa Quartet

The Brosa Quartet, which made its American debut at the Coolidge festival in Chicago last month, and later appeared in New York as guest of the Beethoven Association, again demonstrated its high artistic standard at a matinee concert at the Guild Theatre. Mozart's *"Hunt"* quartet, in B flat, Beethoven's *Opus 131* in C sharp minor and the Debussy quartet made up the program. Technical nicety, refined style, fine quality and blending of tone marked the exceptional work of these four accomplished artists.

Maier-Pattison

Entering their last season of ensemble partnership on two pianos, Guy Maier and Lee Pattison gave a Sunday evening recital at the Guild Theatre, before an audience whose enthusiasm was kindled afresh with each number on the program.

There is no need at this late day to try to tell American concert goers anything new about the art or achievements of Messrs. Maier and Pattison. They have established



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themselves long ago in the front rank of performers who join their talents in coupled exposition on two pianos. At this moment the wonderful pair of pianists appear to be at the very peak of their powers and it is the more to be regretted therefore that they intend to abandon their ensemble association after this season. Perhaps the wishes of their admirers may act to prevent the dissolution of the phenomenal combination.

With their established perfection of technic blended with full and subtle accord in phrasing, tone, touch, pedalling, and dynamics—and even in temperament—Messrs. Maier and Pattison gave uplifting and delightful hearing to a sonata by Mozart-Busoni, the Goldberg Variations, by Bach-Rheinberger, Debussy's Afternoon of a Faun, Chabrier's Espana, Pattison's The Arkansaw Traveller, and pieces by Ropartz, Casella, Eichheim, and MacDowell Fox.

Some of the foregoing were familiar deliveries to regular followers of the Maier-Pattison concerts, but that fact did not serve to dim the hurrahs of applause which greeted the players throughout the evening. They were feted like true kings of exalted ensemble art.

Victor Clarke Lecture-Recital

Before an invited audience of two hundred distinguished guests, on Sunday afternoon, Victor Clarke, introduced by a representative of Roerich Museum, gave a very interesting lecture-recital of his opera, Contentment, text and music by himself. Throughout the four episodes of the opera he conveys the idea that contentment can be found only by contact with Mother Nature. As the birds, flowers, butterflies are happy, the human character becomes so finally when kissed by Mother Nature.

Musically, he carries out the leitmotiv, giving each character his own theme. The young girl, the wise man, the witch and the lovers have their respective ones, which are developed cleverly and melodiously throughout the score.

Mr. Clarke is planning a Musical Art Center of America, where he intends to give this type of opera in English.

Mr. Clarke explained the different scenes and also played the piano parts assisted by a violinist and cellist. The four soloists were: soprano (the witch, later transformed into the happy bride) Hanna Brooks; alto (the young girl) Hilda Duyteen; tenor (the magistrate) Ross Fargo, and bass (the wise man) Percy Parks.

All were received with enthusiastic applause, and closing duet for tenor and soprano was followed by a reception.

Florence Hardeman Opens Season

Florence Hardeman, violinist, has returned from two very successful concerts in Pennsylvania which opened her season auspiciously. She played on the Westminster College Artist Course, in New Wilmington, Pa., October 27, and the following evening was presented by Mu Phi Upsilon Sorority of Pennsylvania College of Music, in Meadville. Of this appearance the Tribune-Republic of Meadville said: "Florence Hardeman, violinist, delighted a large crowd in Ford Memorial Chapel. The applause was a sincere token of appreciation of music lovers for a splendid artist. Miss Hardeman played an Amati violin, formerly a possession of Ole Bull and presented to her by the citizens of Cincinnati. . . The opening numbers gave Miss Hardeman full opportunity to demonstrate her skill and technic and were brilliantly performed. . . The audience was held by the appeal of sympathetic interpretations of many well-loved numbers."

Five encores were played at the close of the program. Frank Chatterton, at the piano, gave Miss Hardeman excellent support, and played a group of solo numbers.

Curtis Institute Begins Broadcasts

The Curtis Institute of Music opened its third season of weekly radio broadcasts on November 7 with a program by the Curtis

Orchestra, Emil Mlynarski, conductor, and Judith Poska, violinist, assisting artist. These concerts will continue for twenty weeks over the Columbia network. The hour is from four o'clock to 4:45 p.m. Subsequent programs will feature the Swastika Quartet, the Connell Vocal Quartet and soloists from various departments of the institute.

Oberlin Conservatory of Music Catalog

The Oberlin Conservatory of Music is one of the oldest institutions of musical learning in America. Early in the history of the Oberlin College, founded in 1833, there developed a very real and intelligent appreciation of the value of the study of music, which resulted in 1835 in the establishment of the chair of sacred music. In due time this was followed by a department of secular music, and in 1865 the Oberlin Conservatory of Music, entirely independent of the College, and yet in full understanding with it, was founded by two instructors in music at Oberlin College, John Paul Morgan and George Whipple Steele. Two years later, Oberlin Conservatory of Music definitely took its place alongside the College of Arts and Science and the School of Theology as an integral part of Oberlin College. When Fenelon B. Rice became its director in 1871, the Conservatory at once began its rapid rise to the high rank that it has consistently held ever since.

Its purpose is now, as it was then, to insure that intensive study of music shall always rest upon the broadest cultural foundation. To this end the freest inter-relationship between the Conservatory of Music and the College of Arts and Science is maintained and many students avail themselves of combination courses leading to degrees in both departments.

Many of the Oberlin Conservatory of Music students have become concert artists and church musicians, while many of its graduates are well known directors of conservatories, deans of music departments in various colleges and universities, teachers in music schools and private studios, supervisors and teachers in the public schools.

The Oberlin Conservatory of Music exerts a wide and wholesome influence in the musical world. The Conservatory is located at Oberlin, Ohio, thirty-five miles west of Cleveland.

BUILDINGS AND EQUIPMENT

Among the very fine buildings are Warner Hall, gift of the late Dr. Lucien C. Warner and his wife, containing a concert hall seating about eight hundred, a small studio recital hall, lecture rooms, library, offices, 150 studios and practice rooms; Rice Memorial Hall, adjoining Warner Hall, containing six large lecture rooms, numerous studios and over one hundred practice rooms. The concert halls, lecture rooms and studios are provided with grand pianos. The Conservatory has upward of thirty organs for lessons and practice, and all seniors and advanced organ students are privileged to have their lessons and to give their recitals on the great Skinner Organ in Finney Chapel, an instrument of four manuals, eighty stops and one of the noblest organs in this country.

SPECIAL ADVANTAGES

One notes in the catalog of 1930-31 that the Conservatory will continue its artist recital course, presenting artists of highest reputations, and faculty recitals and student recitals and choral presentations as well as lectures will be given throughout the year. The Oberlin Conservatory of Music also maintains a student orchestra, and a capella choir, a woman's glee club, men's glee club, a concert band and a woman's band. Frank H. Shaw is director of the school and dean of the Conservatory's men and Frances J. Nash is dean of Conservatory women.

FACULTY

The faculty is a formidable one, enlisting as it does the names of men and women who have made names for themselves in their chosen branches of music.

The annual catalog of the Oberlin Conservatory of Music contains ninety-five pages of information and is so well gotten up that one can not but urge interested students to obtain a copy by communicating with the secretary of the Conservatory in the Administration Building. For further particulars in regard to the Oberlin Conservatory of Music, address Frank H. Shaw, director of the school.

NOTES

The 1930 Artist Recital Course, sponsored by the Oberlin Conservatory of Music, was opened by the Cleveland Orchestra on October 28. Director Sokoloff and his men showed their usual brilliance and spirit and the audience was warmly enthusiastic. The program included Beethoven's Eroica, the Fantasy Overture Romeo and Juliet by Tchaikovsky and Bolero by Ravel.

George Wain, of the Oberlin faculty, appeared in a recital of music for the clarinet on October 23, assisted by John Fraser, cellist, and W. K. Breckinridge, pianist. The program included a Sonata in E flat, op. 120, No. 2, by Brahms; Second Concerto by

Weber, Piece en forme de Habanera by Ravel, Piece Romantique by Nivard, and a Trio by d'Indy. Mr. Wain plays the clarinet with unusual artistry and technical skill. He is a member of the school music department and gives instruction on the wood-wind instruments of the orchestra. The new course in this department which trains supervisors for instrumental work in high schools, is meeting with unusual success. The number electing this course for this year is four times that of last year.

Three artist-teachers of Oberlin Conservatory of Music appeared in recital over station WTAM on November 2. They were Axel Skjerne, pianist, Raymond Cerf, violinist, and Bruce Benjamin, tenor.

Three new books by members of the conservatory faculty were published during the past summer. The first is entitled Twenty Lessons in Conducting, by Karl W. Gehrken; the second, The Vested String Choir, by Don Morrison, Karl W. Gehrken and Arthur Williams; and the third, The Universal Song Book, by Karl W. Gehrken as co-editor with Walter Damosch and George Gartlan. Twenty Lessons in Conducting is a slight amplification of Essentials in Conducting which Mr. Gehrken published ten years ago. The Vested String Choir is the direct outcome of the work done by Mr. Morrison in Oberlin and Lakeside, Ohio, with instrumental groups playing sacred music. The arrangements are by Mr. Morrison with Mr. Gehrken and Mr. Williams as co-editors. The Universal Song Book is the tenth and final volume of the series, planned throughout by Mr. Gehrken and edited by him with the assistance of George Gartlan and Walter Damosch.

Nahan Franko Music Library and Collection of Autographed Letters to Be Sold

The entire music library of the late Nahan Franko is now on sale, consisting of nearly all of the standard repertoire of symphony orchestras, and of music suitable for theater and hotel orchestras, as well as for small combinations. This is all in first class condition.

Mr. Franko also left a huge collection of manuscript letters written by such famous musicians as Wagner, Liszt, Mendelssohn, Meyerbeer, Brahms, Bruch, Gounod, Spohr, Vieltemps, Sarasate, Wieniawski, Joachim, Saint-Saëns, Goldmark, Berlioz, Massenet, Thomas, Raff, Mahler, Schumann, Rubinstein, Moszkowski, Hummel, Puccini, Mottl, Boieldieu, Richard Strauss, Ferdinand David, Auber, Brüll, Henselt, Spontini, Cherubini, Rossini, Schöenberg, Mascagni, Leoncavallo, Bazzini, Mercadante, Rode, Ernst, De Beriot, Siegfried Wagner, Humperdinck, Johann Strauss and many others.

This library of music and the autographed letters are now in the hands of Mr. Franko's nephew, Edwin Franko Goldman, and any information pertaining to their sale may be secured by addressing him at 194 Riverside Drive, New York City.

Hurok Presents Three Artists

S. Hurok, impresario, who recently returned from Russia and central European countries, announces three events of special interest to song lovers and devotees of Terpsichore.

On Sunday evening, November 30, Mr. Hurok will present, upon her initial American appearance, Nastia Poliakov, accredited the most famous and accomplished of gypsy prima donnas.

On Friday evening, December 26, Mr. Hurok will offer the Russian tenor, Sergei Radamsky, recently from Russia, Berlin and Paris, in a program made up chiefly of songs by new composers of modern Russia. The artist will also sing the arias from Dostoevsky's famed opera, Crime and Punishment.

A real sensation is promised dance devotees in the first American appearance, at the Chanin Theatre, on Sunday evening, December 28, of Mary Wigman, much-talked-of German artist. Her repertory ranges from classic compositions to the most daring rhythmo-plastic creations without music. A second program, one week later, will see the newcomer in a different program.

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PUBLICATIONS

SONGS

A Message (Oley Speaks). Any new work by Oley Speaks is sure to arouse interest. Mr. Speaks has such a definite melodic talent and such great ability in writing the sort of music that people want, that his music is always welcome. This new song is a setting of a poem by Myrtle Reed. It is short and to the point. The melody is very simple and direct, easy to sing and easy to remember. The accompaniment is simple.

Two Songs by Frank La Forge: Far Away; Contemplation. The first of these did not reach the reviewer's desk. The second—Contemplation—is a strikingly effective composition, poignant and emotional, but at the same time aristocratic. The voice part is almost in the nature of a recitative, so intimately is it associated with the curious words (by Molly Anderson Haley). The accompaniment is brilliantly made, and leads up to a splendid fortissimo climax.

Seven Old Women Sit for Tea (Leon Theodore Levy). The first pages of this song read like a comedy, but it is, in fact, a tragedy. It opens with the musical commonplace that one has a right to expect for the words, and leads then to music of emotional depth and of interest. Very original.

One Day As I Was Walking (Rena Barry Skeritt). Here the composer is also the author of the words. The result is light, dainty, graceful, agreeable and pleasing.

Come Thou At Night, My Love (Richard Kountz). Mr. Kountz has made a brilliant setting of words by Alberta Farley, and has dedicated the result to Adelaide Gescheidt. The piano part is so constructed as to look and sound difficult without being so in fact. It is brilliant and sonorous, and adds greatly to the excellent melody which is given to the voice throughout. This should become a popular number.

Texas Tunes (David W. Guion). The titles are, Home On The Range, All Day On The Prairie, Roy Bean and McCaffie's Confession. They are Texas cowboy songs and frontier ballads. Footnotes indicate that some of the words and the tunes have been culled from collections. One presumes that in other cases the words and tunes have been written by Mr. Guion himself. The nomenclature is a bit puzzling. What is the meaning, for instance, of "Composed and arranged by David W. Guion"? Since a composer normally arranges his own compositions, this statement carries a suggestion of the arrangement and perhaps amplification of a traditional tune by Mr. Guion. This matter will not interest the singer in search of new material, but is of import to the musicologist. Singers seeking material for programs will delight in these new offerings. (G. Schirmer, Inc., New York).

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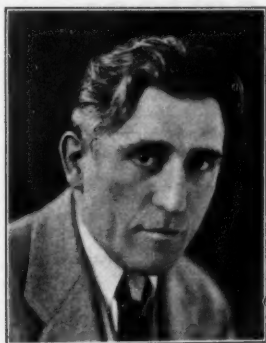
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OSCAR SEAGLE,
who gave a recital at the Mayflower Hotel, Washington, D. C., on November 11, under the auspices of the King-Smith Studio-School.

Lelane Rivera's Activities

Lelane Rivera, soprano, who has been in New York only a short time having come from San Francisco where she was successful in concert, opera and oratorio work, has



LELANE RIVERA

been duplicating her success in the metropolis. At present she is soloist at the St. George Episcopal Church, soloist with the National Broadcasting Company over WEAF, as well as making numerous concert appearances. Miss Rivera is also a composer and has won admiration in her intimate song recitals on which occasion she has sung many of her own compositions.

Chicago Critics Praise Sharnova Debut

Sonia Sharnova made her debut with the Chicago Civic Opera Company on the opening night as the Marquise in Lorenzaccio and achieved new laurels. Said the Chicago Daily Tribune: "Miss Sharnova, though in a brief scene, confirmed the opinion formed of her when she sang with the German Grand Opera Company, that she is a mezzo soprano of great ability."

Glenn Dillard Gunn in the Herald-Examiner was of the opinion: "For our limited receptiveness it would have been far better for such a capable singing actress as Sonia Sharnova to have defined the weak and ardent character of the Marquise in a fine contralto aria than in the detached declamation she was obliged to use."

Herman Devries wrote: "We must single out for warmest praise the singing and acting of our newcomers. Sonia Sharnova, contralto, with whose superb contralto we were so favorably impressed last year, is a consummate actress as well." Eugene Stinson in the Daily News said: "Also made an agreeable vocal impression." While Karleton Hackett noted that "she proved herself a routinized artist with good voice for declamation." The critic of the Journal of Commerce commented: "Sonia Sharnova, a statuesque new contralto, made a definitely favorable impression in a few soaring moments of song."

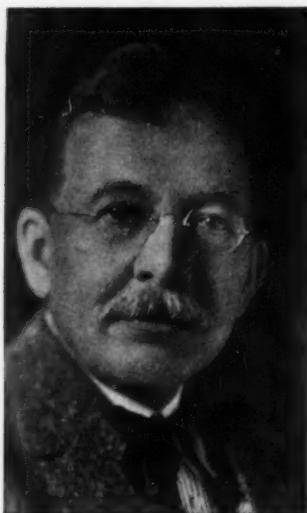
Bruno Huhn Entertains

Bruno Huhn, teacher of singing, gave a reception to pupils and friends on Sunday afternoon, October 26, at his New York studio. Mrs. Victor Harris and Mrs. Middleton Borland poured tea, and among those present were: Mrs. Lauriston Ammerman and Elizabeth Ammerman, Dr. and Mrs. Joseph N. Bishop, Joseph Boston, Mr. and Mrs. Ray Brydly, Dr. Henry Beck, James Calder, Harriet Farmer, Colonel and Mrs. John J. Baird, Mr. and Mrs. Miles Chadock, Harold Gage, Major Edward Quicke, Mrs. Henry Dater, Richard Hayes, Mr. and Mrs. James A. Davis, Mr. and Mrs. Phillip Giddens, William Falk, Spencer Welton, Herbert Gould, Mrs. Charlotte Babcock, James Stewart Cushman, Mr. and Mrs. Kilbourne Gordon, Mr. and Mrs. John Hewitt, Victor Harris, Mrs. Arthur Winslow Jones, Cosmo Hamilton, Agnes Hewitt, Lucy Kinsolving, Mr. and Mrs. Jesse Knight, Mrs. John R. Kreischer, Frank Leslie Baker, Serge Kli-bansky, Mr. and Mrs. Chalmers Pancoast,

Josephine Ottman, Virginia Heard, Agnes Baird, Mr. and Mrs. J. H. McKinley, Mrs. Julia Mapes, Mr. and Mrs. Alfred Mottey, Helen Taylor, Mrs. Alexander Strauss, Warren Terry, Violet Gallenty, Dr. and Mrs. Robert Valverde, Norman Winter, Mr. and Mrs. Alfred Mottey, Mr. and Mrs. Paul Kempf, Mr. and Mrs. William Ranney Wilson, Mrs. Jesse Spalding, Colonel and Mrs. Walter Delamater and Mr. and Mrs. Alfred Robinson.

Bach Choir to Sing in Philadelphia, November 20

The Bach Choir, of Bethlehem, Pa., Dr. J. Fred Wolle, conductor, gave a concert of Bach choral music at the annual meeting of the Pennsylvania-German Society, Harrisburg, Pa., on October 17. On October 31 the choir presented the same program at Westfield, N. J., under the auspices of the Musical Club, Mrs. Hobart Mason, president, and Mrs. John J. High, concert director.



DR. J. FRED WOLLE

At both Harrisburg and Westfield the choir received an ovation, Dr. Wolle being repeatedly called to acknowledge the applause.

At the invitation of the Associated Club of College Women of Philadelphia, the Bach Choir will sing in that city at the Academy of Music, on November 20, accompanied by the Philadelphia Orchestra.

Mary McCormic's Operatic Activities

An announcement that Mary McCormic is to create a new role at the Opera-Comique in Paris is always a signal for music lovers to flock to the performance. Singers who combine musicianship with rare histrionic ability are few, but Mary McCormic is among them. She has temperament, intensity and intelligence, and all of these, added to her beautiful voice, give her performances a finish that is rare on the operatic stage. Her last new creation was Madame Butterfly.

Miss McCormic gave a performance which was vocally exquisite; not a finesse of the exacting score was slurred, and the pathos of the role was given its full value, both musically and histrionically. The audience was electrified and her success was tremendous, encores being demanded.

This is the third role in which Miss McCormic has been heard at the Opera Comique; first Manon, then Louise, and now Madame Butterfly. During the fall she will be heard in Chicago as Manon, Louise and Mimi. N. de B.

Mannes School Chamber Music Concerts

The chamber music series at the David Mannes Music School, to be given on five Sunday afternoons by the Stradivarius Quartet of New York, begins November 16, when Messrs Wolfinsohn, Pochon, Moldavan and Warburg will play the Brahms A minor string quartet, which will be preceded by Leopold Mannes' explanatory talk on this work. Opening the program are three pieces by Ernest Bloch—Prelude, Night, and Tongataboo. These Sunday afternoon chamber music lecture-recitals are now given at the Mannes School for a third season. Primarily for students, they



NOTED MUSICIANS AT FONTAINEBLEAU, FRANCE,

at the close of the tenth season of the Fontainebleau School of Music for Americans. Left to right: Camille Decreux, director of the Conservatory; Gerald Reynolds, American representative; Isidor Philipp, head of the piano department; M. Pascal, violinist; Mme. Bazelaire; M. Rabaud, director of the Paris Conservatory; Mme. Grovez, harpsichordist; M. Bazelaire, cellist. (Photo by G. Esparcieux).

are open also to a limited number of subscribers.

Critics Unanimous About Althouse in Chicago Opera

Paul Althouse seems to have established himself in opera in Chicago, he having made a most successful debut with the Civic Opera Company in Walkure on October 28.

Edward Moore in the Daily Tribune called him "a tenor who understands the value of the vocal line," while Glenn Dillard Gunn, in the Herald and Examiner, wrote: "Another newcomer whom it is a grateful duty to welcome is Paul Althouse—an American, by the way, and at the moment quite the best of Wagnerian tenors. He is, of course, no stranger to Chicago, having been a distinguished figure in our concert halls for many years. It was the fine art of the Lieder singer that he practised in the music-drama of Wagner, a lyric art of fine, virile, but never overstressed tone, beautifully sustained phrasing, admirable diction."

"Paul Althouse, formerly at the Metropolitan, joined our company last night," said Eugene Stinson in the Daily News, "singing Siegmund. His voice is of very agreeable quality."

Commenting on his performance of Tannhauser, the Evening American said: "Paul Althouse made a most temperamental Tannhauser, a veritable firebrand, and sang with dramatic emphasis and vitality." Said Karleton Hackett in the Evening Post: "Mr. Althouse excellent as Tannhauser; had the voice and feeling for the role. Whole thing sympathetic and had character."

Enthusiastic, too, was the comment of the Herald-Examiner critic: "Althouse, who was the best Siegmund of my acquaintance, on Tuesday last proved himself as able in the more extended part of the erring knight."

Reception for Myrna Sharlow

Mr. and Mrs. James G. MacDermid gave a reception for Mr. and Mrs. Edward B. Hitchcock (Myrna Sharlow, of the Metro-

politan Opera) on October 25, which was attended by about sixty guests. During the evening a musical program was given, with numbers by Helen Huffard, George Knisely, Grace Kietl, Mildred Johnson, Beatrice Haskell and the Vernon Quartet.

Mrs. Wood Stewart's Artists Busy

Mildred Kreuder, contralto, and Allie Ronka, Finnish soprano, pupils of Mrs. Wood Stewart, have recently appeared in joint recitals in six State Teachers' colleges of Minnesota, being enthusiastically received at each concert. The Northwest Musical Herald of Minneapolis said: "Miss Ronka and Miss Kreuder are both accomplished vocalists, gifted with beautiful voices which show careful training."

The Mankato Free Press was of this opinion: "The phrasing, voice blending, technique and diction of the singers was especially noted in their duet groups." Miss Kreuder is contralto soloist at Temple Emanuel-El, New York.

Laura Snyder, of Mrs. Stewart's Philadelphia studio, has been engaged as soprano soloist at the First Baptist Church of Reading, and Dorothy Marshall of Philadelphia is on the road with Fred Stone's Ripples.

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Week of Opera in Chicago

(Continued from page 5)

now, was Roberto Moranzoni, who made a name here over night by his fine presentation of the novelty. Quite a few years have elapsed since then and Moranzoni has grown in his art. His work at the orchestra desk gave another opportunity to hear the Montemezzi music beautifully interpreted, and if the fanfare off stage was poorly played, the fault did not at all detract from Moranzoni's mastery with the baton. Flaws will happen in the best companies and the orchestra made up by its brilliant rendition for the backstage errors.

In Claudia Muzio the role of Fiora had a new interpreter. Before singing the praise of the diva, we must condemn her for disregarding tradition as far as dressing the part is concerned. True, Queen Fiora must have had a large wardrobe. Kings and queens of the past, as of today, needed many garments for various functions and one of their best attributes is to wear them well. This Muzio did to perfection, even though we like better the traditional cloak of flamboyant red in the second act instead of the blue garments which looked pale to the eye. As a matter of fact, Muzio's version of the role is quite different from that of her predecessors. Her Fiora is rather phlegmatic, matter-of-fact, neither poetic nor romantic, and not even tragic. There is nothing ephemeral in her conception of the part. Fiora to her is a lady of today caught in the inevitable triangle, but she does not seem to hate her husband, who is overamorous of her lover. That Muzio had studied the part well, dissected it to bring out her own mood, could clearly be seen. A very intelligent actress, she played the part probably as a Sarah Bernhardt or a Duse would have elected to do, but on the operatic stage subtle points are often lost and many of Muzio's fine details were probably lost to at least one spectator, who would have liked more motion and less facial pantomime.

From all this it must not be derived that we did not enjoy Muzio's conception of the role. It was new, well-thought-out, and though we prefer the Fiora as dressed and acted by both Mary Garden and Lucrezia Bori, we nevertheless admire the good intentions of the new interpreter. If we did not quite react to Mme. Muzio's personification of Fiora, we hugely enjoyed her singing. Here, indeed, the diva shone in all her glory. Every tone melted in the ear and she gave unequalled vocal distinction to the role, which after all demands a soprano who can produce big and luscious tones when necessity so demands. This Mme. Muzio did to perfection.

Rene Maison made his reentry as Avito. Beautifully costumed, he looked regal, and in superb voice, he sang the Montemezzi music gloriously. Today Rene Maison has reached stardom with our company.

Excellent the Manfredi of Cesare Formichi, whose stentorian voice has long made him a prominent member of our company. He was always in the picture and contributed in no small way to the success of the day.

Virgilio Lazzari has made the role of Archibaldo his own here. He was a pillar of strength and won his usual personal success.

NORMA, NOVEMBER 3.

Some music does not, like old wine, improve with age and Bellini's tuneful Norma is, to our ears worn, to shreds. Our forefathers were delighted with its melodies, but it seems to us that Norma survives the ravages of time in its one hundred and one years of service through the few great interpreters of the title role since the days of Mme. Pasta, its creatress. In the last few years Norma has been retained in the repertory of our company to give Raisa a chance to shine in one of her best roles. Few dramatic sopranos nowadays can sing the role of Norma and the famous Casta Diva has been the stumbling block of many a songstress. Rosa Raisa surmounted all the difficulties with ease, as of yore. In that aria as well as in the duet with Adalgisa she scored a triumph. Raisa always looks beautiful to the eye, and this year she seems at her very prime.

At the time of the debut of that young American singer Coe Glade, we told our readers that the management had made a find. Since then this artist has risen to stardom and our new prophecy is that before long she will gain the recognition of the musical world. She has the voice, the physique, the intelligence. Her Adalgisa has grown both vocally and histrionically since she first sang the role here. Indeed, Miss Glade has every reason to be proud of her efforts, and her Adalgisa stood on a very high footing alongside the Norma of Raisa.

There are many roles in which we prefer Charles Marshall to that of Pollione. He sang, nevertheless, after a rather poor start, with telling effect and he, too, met with the approval of the public, which, as his manager so well states, is the best critic.

Chase Baromeo starred in the small role of Oroveso. Alice d'Hermanoy made much of the rather small role of Clotilde and like

praise may be set down for the Flavius of Lodovico Oliviero.

Emil Cooper was at the conductor's desk and he proved as effective with the baton in his reading of the old score as he is when directing the more modern works.

LORENZACCIO, NOVEMBER 4

More's Lorenzaccio with Vanni-Marcoix again starring in the title role, had its first repetition, strengthening on the new hearing the good impression created at its American premiere. Without a Vanni-Marcoix there would not be a Lorenzaccio.

FIDELIO, NOVEMBER 5

Beethoven's Fidelio, which was one of the main features of last year's revivals, had its first hearing this season with practically the same cast so well headed by Frida Leider in the title role, and Alexander Kipnis as Rocco, Rene Maison as Florestan, Kathleen Kersting as Marzellina, Edouard Cotreuil as Fernando. The lone change in the cast was Hans Hermann Nissen, who assumed the role of Pizarro.

Frida Leider is endowed with a magnificent voice; she sings with rare intelligence, her phrasing is impeccable. Her emphatic success left no doubt that her work was appreciated and understood.

Rene Maison, who made a hit last year when he essayed the role of Florestan for the first time, is a very conscientious artist. Instead of enjoying a vacation last summer, he journeyed to Hamburg to perfect the various German roles in which he is cast this season. Remarkable as was his Florestan in the past, it has now the complete Beethoven tradition. Maison sang the part with nobility and beauty of tone and the audience reacted to him as one. When Maison first came to America, we wrote, "Watch this new Belgian tenor. He will be the ideal German tenor for our company," and since then our prophecy has become a fact. Well built for heroic roles, Maison, who sings as well in German as he does in Italian and French, makes a virile figure. He enunciates perfectly and sings beautifully.

Kathleen Kersting, who made her debut here in the role of Marzellina, is one of the best ingenues on the lyric stage. She has a lovely voice, which she guides with marked intelligence, she has a Mona Lisa smile and that famous "it," of which we have read so much. She made a distinct success.

Alexander Kipnis is one of the mainstays in the personnel of our company. His singing of Rocco left nothing to be desired. His good humored Rocco was carved as a cameo, bringing out as it did the sympathetic note of a benevolent man, kind to his friends and his daughter. The tenderness which he displayed in his portrayal was reflected in his singing. Another big achievement for the popular basso.

Hans Hermann Nissen, in the unsympathetic role of Pizarro, added to his laurels as a gifted singer and actor.

Very good the Fernando of Edouard Cotreuil; likewise Cavadore's Jacquinio, which was uncommonly fine; a word of praise for Lodovico Oliviero, who sang with fine effect the small role of the first prisoner.

Egon Pollak, the unassuming but brilliant German conductor of our company, directed a performance entirely to his credit and to the enjoyment of the public.

Stage Director Dr. Erhardt added many new details. Our choristers are becoming actors under his careful coaching, and they were part of the drama instead of just a body of good singers. For all that they sang very well and received a big hand after the prisoners chorus.

DOUBLE BILL, NOVEMBER 6

Cavalleria Rusticana and I Pagliacci is one of the most popular bills listed in the repertory of our company, and more so when presented with such fine casts as the two that come to review at this time.

Reversing the order of things, though Cavalleria Rusticana was beautifully sung under Moranzoni at the conductor's desk, this report will begin by singing the praise of John Charles Thomas, who made his operatic debut here as Tonio in Leoncavallo's lyric melodrama. Though a newcomer in this part of the country as an opera singer, Thomas' success in recital has long made him a favorite here, and his debut was anticipated with marked interest by opera-goers and looked forward to as a feature of the season by those who had heard of his tremendous success at the Royal Theater of Brussels. They have heard there at La Monnaie, most of the world famous singers of yesterday and of today, and to become as he did the idol of the Belgium opera-goers

was deemed remarkable, inasmuch as John Charles Thomas is an American, and Belgians are somewhat partial to their own.

Making his appearance on our stage without any fanfare to welcome him, Thomas literally took the house by storm by his beautiful singing of the Prolog. The demonstration that followed was by far the most enthusiastic witnessed since the Chicago Civic Opera moved to its new quarters. Shouts of bravo mingled with stamping of feet and the plaudits were deafening. Those demonstrations were not tendered a native son, but to a really fine artist, who in the Prolog displayed a voice of beautiful quality, vibrant and warm, which reached the highest altitudes in the baritone range with such ease, such surety and such beauty as to entrance his hearers. Thomas is a master-singer.

To the voice, which as already stated is of beautiful quality, must be added musical intelligence such as is seldom encountered on the operatic stage. Then, too, Thomas knows how to project the words, and his acting had much to recommend it. Throughout the opera he was a dominant figure, and if the voice were just a trifle stronger, his performance would be reported as perfect. As it was, here and there he was inaudible, especially in the lower range.

Another American who made a personal success was Hilda Burke, who sang for the first time here the role of Nedda. She looked, as she is, very young, even though her make-up was not of the best. She sang with refinement and beauty of tone, and justified the confidence of the management in bringing her to the front.

The third American to appear in Pagliacci was Marshall, who counts the role of Canio among his best even when he is not in very good voice. Some of his singing was delightful, but a frog marred his singing of the Lament, which was shouted and interspersed with too many sobs. Nevertheless the public reacted to him and he won his customary success.

Frank St. Leger made his reentry of the season in the Leoncavallo work, which he directed with understanding and enthusiasm. In Cavalleria, Claudia Muzio shone with great éclat in the role of Santuzza, which she sang ravishingly, but here and there she overacted. This tendency to overact is the only fault that we can find at this time with this brilliant diva, who is too anxious to do well and who should calm down, as she is apt to exaggerate the note of tragedy even in a melodrama.

Excellent was the Turiddu of Antonio Cortis. Here is a tenor whose improvement has been marked since he became a member of the company. He has a fresh young voice of big carrying power, and the oftener one hears Cortis, the more one appreciates his art. As an actor, too, he has made big strides.

Jenny Tourel had the first opportunity to display her talent in a conspicuous part. She sang the music of Lola well, and though her acting was somewhat commonplace, she did what was asked of her with the precision of an automaton. Desire Defrere was a vigorous Alfio, and Maria Claessens, the most popular mother of the company, shone in the small part of Mama Lucia.

A great deal of the success of the performance was due to the magnificent reading given the score by Roberto Moranzoni.

LOHENGRIN, NOVEMBER 8 (MATINEE)

So far during the present season the performances at the Civic Opera House have surpassed those of previous years. The best propaganda, therefore, for an opera company is not its press agent, but its personnel.

Give the public good performances and even in hard times they will pack the house. It may be a little too late for the vast improvement witnessed this year to tell at the box office, but the future results are sure to come, as Chicago is aware now that the standard of our company has been greatly raised this year.

The performance of Lohengrin under the direction of Egon Pollak was no exception to the rule, and his work added to that of the orchestra, chorus and principals gave unalloyed joy to the public.

Rene Maison, who scored heavily in previous seasons in the titular role, made a beautiful figure as the Knight of the Grail. Among the features of the afternoon was his singing of the Farewell to the Swan, Nun sei gedankt, and he sang with authority Nie sollst du Mich Befragen, and as a matter of fact, throughout the opera his song was most pleasurable, refined and noble.

The role of Elsa was entrusted to Lotte Lehmann. Elsa's Dream was sung beautifully and disclosed the songstress at her best.

The Ortrude was again, as in past seasons, given to Maria Olszewska, who finds in the part a vehicle in which to add to her fame as a Wagnerian interpreter.

Hans Hermann Nissen was a forceful and uncommonly good voiced Telramunde. Baritone, generally speaking, bark as Telramunde and it has been said that explosive style of singing is merely Teutonic. That is not so, as proven by Nissen. Shouting is not singing and beautiful singing is admired the world over. Therefore, our praise for Nissen's work. He also looked the part, which is often made to look like a chimney-sweep and not a man of noble birth who prefaces his name with the title of Count and whose prowess with the sword has made him a hero with his own people.

Barre Hill made his first appearance this season as the Herald, singing with ringing tones. He added materially by his handsome stage presence.

Alexander Kipnis sang the role of the King royally, the balance of the cast as well as the chorus performed their tasks superbly and the stage management was excellent.

THE JEWELS OF THE MADONNA, NOVEMBER 8 (EVENING)

The week came to a happy conclusion with the first repetition of The Jewels of the Madonna, starring Rosa Raisa, who was well supported by Cortis, Rimini and Claessens. Moranzoni presided at the conductor's stand.

RENE DEVRIES.

Spalding Busy Abroad

Albert Spalding, American violinist, who is now on tour in Europe, appeared as soloist with the following orchestras so far this fall: October 2, Amsterdam Concertgebouw, under Willem Mengelberg; 4, 5 and 6, Hamburg Philharmonic, under Karl Muck; 9, Berlin Philharmonic, under Wilhelm Furtwaengler; 12, Cologne Orchestra, Paris, under Gabriel Pierne; 15, Vienna Philharmonic, under Bruno Walter; and 23, Cologne Philharmonic, under Klemperer. November 3, Basle under Weingartner. Other November dates include: 15 and 16, Stockholm under Halvorsen; 18, with the Oslo Philharmonic under Jose Eibenschütz, and on the 23rd with the Padeloup Orchestra, Paris, under Rhene-Baton.

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NEW YORK NOVEMBER 15, 1930 No. 2640

What some music critics lack in perspicuity they
often make up in prejudice.

When the mighty Horace wrote, "The musician
who always plays on the same string is laughed at,"
he did not know that Bach was destined to compose
his great Air on the G string, for violin, and surely
that is no laughing matter.

The National Orchestral Association, which is the
successor to the American Orchestra Society, an-
nounces that its free list is being discontinued.
Tickets will be allotted only to members of the As-
sociation. Subscriptions are sold at an extremely
moderate cost, and a series of concerts with promi-
nent soloists is offered to music lovers. Also, any
subscriber may at the same time carry with him
the realization that he is aiding in an extremely
worthy cause. One concert is to be given every
month from November to March, and two in April.

One of those occasional unfounded musical
rumors went the rounds here recently, to the effect
that Emil von Sauer, distinguished pianist and dis-
ciple of Liszt, had died not long ago in Europe. The
MUSICAL COURIER cable service quickly disproved
the report. As a matter of fact, Prof. von Sauer is
very much alive and very well. Last month he cele-
brated the fiftieth anniversary of his public appear-
ance as a pianist. Almost seventy years old, the
artist is still playing in concert, and teaches, with his
headquarters in Dresden. This season will be his
last on the recital stage, with engagements in France,
Portugal, Spain, Germany, and England.

Jack Foster, New York Telegram radio editor,
says there is a deadly sameness to radio music.
Radio, he says, is in danger of rapidly becoming a
nuisance. The promise of a marvelous type of new
entertainment which would relieve the great monoton-
y of American life has been accomplished by playing
Elgar's Pomp and Circumstance a dozen times a
day, by jazzing the Song of India from one end of
the dial to the other, by bowing the Meditation from
Thais until one grows heart-sick and faint, by re-
peating the newest popular dance tune so that it is
limp a month after publication. "Radio," says Mr.
Foster, "promises to destroy itself as a means of
artistic transmission by an over-indulgence in the
same kind of food. No matter whom I ask in an
effort to check my own conclusions, I receive the
same complaint—I have not tuned in on my radio
set for weeks because all of the programs have come

to sound alike. I listen now only to other programs.
At the first tinkle of music I snap off the tubes."

Some wise advertising agency has been getting
itself all excited about radio competition because
radio gives the public something for nothing in the
way of entertainment. That is too foolish, for cer-
tainly the magazines give something for nothing, or
at least far less than the upkeep cost of a radio set,
with infinitely more entertainment than is offered by
the radio. The same is true of newspapers. Almost
every form of printed advertisement carries some
entertainment with it. Also it is said that advertising
through the eye advertises, while advertising through
the ear does not.

Dr. Betzner, of Teachers College, Columbia Uni-
versity, has issued a criticism of orthodox teach-
ing methods, complaining that they stifle creative
literary talent in children, and suggests that free
rein should be given to their budding fancies. It
is one of the crimes of American education that chil-
dren are learning less and less all the time, are leav-
ing school and college with unformed minds, and, in
the matter of art, with nothing to build upon. This
is, of course, not true in the best of music schools
where they specialize in the teaching of art. The
basis of all knowledge is that which has been mem-
orized. Without a very well stored mind, full of
what has been done in the past, a fancy given free
rein will produce nothing.

On Thursday evening Toscanini resumed his
post here as conductor of the Philharmonic. His re-
appearance was marked by a most dignified program,
two Bach chorales (arranged by Respighi), Beetho-
ven's first symphony, C major, and Brahms' sym-
phony No. 1, C minor. Toscanini is leading the Phil-
harmonic concerts of this week and next week, after
which he goes for a fortnight to Philadelphia to
direct the local orchestra there, with Leopold
Stokowski replacing the Italian maestro here at his
Philharmonic desk. It is an interesting arrange-
ment and makes for variety. "Comparisons are
odious," as the old saying goes, but the public is
sure to make them, even if the diplomatic critics re-
fuse to take sides.

Realizing the difficulty which voice students have
in acquiring sufficient routine before making the step
from the vocal studio to the stage, Louis Bachner,
American vocal teacher of Berlin, Germany, has
started an opera school in that city. In cooperation
with an opera conductor and stage manager (regis-
seur) Bachner has secured a large hall with a seating
capacity of about 1,000, with a stage, and twice a
week his pupils have the opportunity of singing roles
and rehearsing ensemble scenes as well as entire acts
of standard operas. This work is invaluable to stu-
dents in accustoming themselves to singing in a
large hall and so learning to judge acoustic differ-
ences as well as acquiring routine in dramatic action.
In the course of the winter there will be public per-
formances of various repertoire operas.

Walter Russell, who built the Sherman Square
Studios, has written a letter to the New York Times
pointing out the need here of an art salon. It is a
curious thing that the world's greatest city should
not have the sort of art exhibits that are found in
the principal large cities of Europe. There are, to
be sure, a few occasional small exhibits in New York,
but nothing to compare with the great shows that are
held every year in—for instance—Paris. As to
music, it has already been frequently pointed out in
these columns that the attitude of America toward
new music is shameful. The fault lies, of course,
not with the public, which has no choice in the mat-
ter, but with those that provide the music. The
European slogan is, "Let the public decide." The
American slogan is, "Let George do it," and as there
appears to be no good dog George among the con-
ductors, it simply is not done.

Erich Kleiber, with Mrs. Kleiber, sailed last
Wednesday for Berlin where the distinguished con-
ductor will resume his duties as general music direc-
tor of the Staatsoper Unter den Linden. With Mr.
Kleiber went a bronze plaque, designed by the sculp-
tor, Julio Kelenyi, and presented to him by the
Philharmonic Symphony Orchestra, and the unquali-
fied esteem of musical New York for the magnifi-
cent work he did here during his brief guest conduc-
torship of six weeks. Kleiber proved himself to be
a conductor "von Gottes Gnaden" (by the grace of
God). Whatever he played, from a Haydn sym-
phony to a Strauss symphonic poem, bore the stamp
of geniality, unerring musicianship and baton mas-
tery, and Mr. Kleiber leaves behind him memories
of edifying and delightful musical evenings and a

The Private Teacher and the Public School

Dr. Edwin J. Stringham, Mus. B. from North-
western University, Doc. of Pedagogy, Doc. of
Mus. from Denver College, for some years dean
of College of Music, Denver, composer of sym-
phonic works, is at present teaching at Colum-
bia and editing educational music for Carl
Fischer.

He is quite a man, and he speaks words of
wisdom which were printed in the Brooklyn
Citizen, and some of which are quoted there-
from.

The subjects of Dr. Stringham's remarks are
the private teacher and school music. He notes
that many private teachers have feared school
music, but points out that: "The public schools
offer the future professional musician the only
and surest hope. The private instrumental
teacher must realize this importance and learn
what his supposed enemies are doing and how
they are doing it. He must understand that the
instrumental teacher in the public schools is
interested in music as a socializing influence,
that the music is a secondary consideration, and
a means toward an end—rather than the end
in itself. He is not interested in the least in
preparing pupils to become professional play-
ers. He is engaged in teaching instrumental
skill only to the extent that such skill will con-
tribute the utmost to concerted social group ac-
tions. He is interested in securing the greatest
possible number of new recruits and in keeping
what he has as long as possible. Finally, he is
most interested in developing intelligent and ap-
preciative listeners. His very position in the
schools and the principle under which he works
permit him to carry a student only so far in the
development of individual skill of a high order
—sufficient to be called professional or profes-
sional preparation. If, by chance, some promi-
sing pupil should develop into a professional mu-
sician, the public school teacher is, of course,
very pleased. But, in this, as in all other in-
stances, he leaves the individual development
of musical skill and professional preparation to
the private instrumental teacher outside the
school system.

"When the present lull and depression has
been passed, the private instrumental teacher
will have discovered that a great many new
pupils shall have been created; that the greatest
musical need of America—intelligent listeners
—has been born almost overnight; and that the
efforts of the public schools has built up the
basis for an enduring and perfectly normal and
sane musical profession. Heretofore, there
have been too few listeners who knew how to
listen and who really appreciated and under-
stood what they heard. The balance between
the native and foreign professional musician has
been askew; it has not been normal and of a
natural growth. It has been very artificial. Now
we are creating a real musical audience; and
the public school systems throughout the land
are doing what has taken Europe centuries to
accomplish."

How many private teachers who are regular
readers of the Musical Courier study our school
pages?

sincere desire to have him with us again next
season. It was a most graceful and unselfish gesture
on the part of Toscanini to recommend such a for-
midable colleague as Kleiber for the opening of the
Philharmonic season. Such are real artists!

The lawsuit involving Gene Tunney shows that
the former heavyweight pugilistic champion earned
about \$2,000,000 in less than three years. No com-
poser or musical performer ever equalled that record
in America or in Europe either. Entertain the in-
tellectuals and you gain your chief reward in heaven.
Entertain the mob and you become a millionaire on
earth.

Paderewski put a spoke in the wheel of some of
the would-be modernists when he pointed out that
the trouble with certain composers is that they strive
to be original. Originality, he said, must be spon-
taneous. That statement, coming from so important
a man as Paderewski, should have weight. Perhaps
what he added to it will have more weight. "That
is why," he said, "I do not play their music." Even
these would-be modernists want their music to be
heard, and most concert artists and conductors are
able, as is Paderewski, to tell the difference between
spontaneous originality and the other kind. If com-
posers want to be played they must be—themselves.

Variations

By the Editor-in-Chief

The Paris edition of the New York Herald compiles the complete orchestra novelties given in Paris last season. American readers will be interested in the facts disclosed. First of all, Paris, which is smaller in population and infinitely less wealthy than New York, supports eight orchestras—the Conservatory Orchestra, Colonne, Lamoureux, Pasdeloup, Orchestra de Paris, Straram, Poulet and Gaillard. It may be argued that even the best of those orchestras is not as good as the best New York orchestra, and that some of the money that supports the Paris orchestras comes from America. Nevertheless, it is an achievement to have such a diverse series of orchestra concerts.

Of still greater importance is the number of novelties given. Here is a complete list of the composers' names, and some of them were represented by more than one work. It is well for us to note the variety of the nationalities represented in the list, and especially the number of French names on it, as follows: Albeniz-Arbois, Allende, Bruneau, Butting, Beck, Bretagne, Bach-Graeser, Busser, Barraine, Bolsene, Coppola, Cellier, Casella, Casadesus, Cras, Cools, Caturia, d'Indy, de Bourguignon, Dussant, de Sabata, Doyen, Delvincourt,

in the English Church, and his glee, Here Is Cool Grot, is popular with singing clubs. His son, who was made a duke on account of his military services, never lost an opportunity of bringing his father's music to the notice of his friends. In the height of his fame and prosperity he had a program of it given in his London residence. The composer died thirty-four years before his son met his great foe at Waterloo.

Napoleon's taste in music was not very exalted, if we can believe the testimony of Cherubini, whom Napoleon disliked. In fact, the opposition of Napoleon kept Cherubini from being appointed director of the Conservatoire of Paris. But Cherubini was made director, nevertheless, soon after the battle of Waterloo, when Napoleon's influence was ended. In Napoleon's collected writings is a paragraph on music which, in translation, says that "Music among all the liberal arts is one which has the most influence on the emotions, the one which the legislator should encourage most. A cantata well done touches, softens, and often produces a better effect than that work on morality which convinces our reason but leaves us cold."

Under the caption of "From the Cambridge Local Examinations," an exchange publishes this:

Q.—"How many symphonies did Beethoven write?"

A.—"Three: The Third, the Fifth, and the Ninth."

Poor as the foregoing jest is, it appeared first in this column exactly seventeen years, three months and two days ago.

To Variations:

Shame on you. In a recent issue of the MUSICAL COURIER you stated that you know some one who possesses three pianos and has only two hands. Now if you know where such a selfish beast is hiding it is your duty to expose his lair, for I know a suffering and talented musician who has three hands and no piano.

Figure this out for yourself or start a cross word puzzle. I will bet the other piano that I can prove that this pianist has three hands and no piano. If I can win for the poor three-handed pianist the biggest grand, I will exchange my carefully executed (or electrocutated) autograph for that of the beast who has three pianos and an autograph in hiding besides wanting \$500 cash and has two pianos.

The cash would also be acceptable, but piano preferred—not a blond baby grand either. I'm not a gentleman! My ambitions never ran that way!

Yours, for the three-handed pianist with no piano at all.

I. F.

Luis Valencia, of Seville, whom his advance circular calls "Greatest Spanish Female Impersonator and Interpretative Dancer," will make his first New York appearance at Town Hall on November 20. The same bulletin quotes a review from the Washington Post, and translates it in the following price-less fashion:

MASCULINE BY NATURE AND FEMININE BY HIS GESTS.

"And because of his exquisite taste in dressing, his perfect feminine manners and graceful contour when dancing makes many of the belle sexe to envy him. When playing castanets his technique is so wonderful he is considered the first among the best. When dancing the 'Sarasate zapateado' on a 30-inch table space, his inimitable speed and rhythm is most fascinating. In the manipulating of the shawl, no one can tell a male is wearing it but a real Spanish senorita of Seville. The melodious chords played on the guitar and his delicate voice have made entitled to be called the most complete female impersonator of today not only in Spain but in America as well. The unique feature of Valencia is when suddenly he assumes his natural character and dances his masterpiece dance, 'The bullfighter dance.' In this dance he becomes a real matador displaying that fire, grace and agility as only a toreador possess."

Our musicians are still trying to puzzle out how they and their art will be helped by the epochal results of the recent elections in America.

Typesetters who are musical seem to be rare on our local dailies. Last Saturday, The Sun announced a pianist as playing "Beethoven's F minor recital," and the Telegram gave the information that "in a fortnight the Philharmonic baton will be taken up by Stowowcki."

From the bright column called Sweet and Sour Notes, in the Pacific Coast Musical Review of November 1:

I note a newspaper paragraph saying that "Chicago gems stay in vault as opera opens." While a report from the

Metropolitan Opera House in New York says: "Jewels were worn in greater profusion than last year." Evidently New York's gangsters are more musical than those of Chicago. Or at least the New Yorkers seem to have more confidence in their confidence men.

A composition called Blues, published by the Edition Kaleidoskop, of Berlin, comes to this desk. That in itself would not call for comment, but the composer of the piece happens to be Eugen d'Albert, erstwhile great pianist and creator of serious grand operas.

Blues, as conceived by d'Albert, is a simple piece of plain, old fashioned syncopation, without tune, or anything else to suggest the American style of jazz.

If Blues is meant as a joke it falls exceedingly flat for it has no musical humor and bears no other mark of travesty or burlesque.

One is surprised both at d'Albert's lack of facility in imitation, and at his poor taste in making such a cheap and ineffective bid for easy popularity.

From the Pacific Coast Musical Review: "A London critic lately composed in his imagination the ideal violin concerto. It consisted of the first movement of the Brahms Violin Concerto, the second movement of Beethoven's and the finale of Elgar's."

That is what really might be called hitching a wagon to the stars. Anyway, what displeases the patriotic London critic about the second movement of Brahms' concerto, the first of Beethoven's, and let us say, the finale of Mendelssohn's?

It is a cheerful feeling for an artist on tour when the local manager says after the concert: "You certainly hit them hard tonight. Too bad about the house, though. Come back next year and we'll pack it for you."

The art of music seems to be tree sitting just now.

Song of Spring, by Edward F. Schneider, is a melodious and generally effective piece of writing for voice and piano, with a climactic uplift as a finale. Spring songs nearly always end that way, but Schneider's finis is especially joyous. The composition, dedicated to Geraldine Farrar, comes from the press of the Associated Music Publishers, Inc., New York.

Schneider's orchestral tone poem, Sargasso, was produced here by the Philharmonic Orchestra a few years ago.

Carl Fischer, Inc., sends a set of the Waltz Poems, by Leopold Godowsky, for left hand alone, and for two hands. The pieces are of a kind with the rest of the original Godowsky output, basically melodious, sensitively harmonized in an idiom quite the



PADEREWSKI PLAYING IN CARNEGIE HALL, Saturday afternoon, November 1. This picture was taken by César Algen from the top balcony during the pianist's performance of a Chopin Nocturne. The photograph is somewhat dull because of Paderewski's custom of keeping the hall in semi-darkness at his recitals.

Eichheim, Froustier, Frid, Fieviet, Falffter-Esriche, Gaubert, Gaillard, Grovlez, Godde, Hue, Hindemith, Hugon, Honegger, Harsanyi, Holst, Jongen, Kunc, Kullmann, Ladmirault, Lowther, Lazar, Lourie, Leleu, Levidis, Lovreglio, Larmanjat, Migot, Milhaud, Martinu, Marinier, Messenger, Mengelberg, Martelli, Mihalovici, Nabokoff, Petrides, Poulenc, Piriou, Pipkoff, Prokofieff, Ravel, Rodrigo, Respighi, Rechid, R. Charpentier, Reger, Rivier, Rieti, Roussel, Schmitt, Stravinsky, Sinigaglia, Sagnet, Samazeuilh, Spelman, Tomasi, Tailleferre, Turina, Tansman, Trepard, Van Dyke, Villa-Lobos, Varese, Walton, Wiener.

In Catania (Sicily) there is a Bellini Museum which the family of the famous composer has just enriched with the gift of his manuscript score of The Pirate, and a sheaf of letters which passed between him and some of his great musical contemporaries. Perhaps his chief triumph lay in the fact that he was admired warmly by Chopin and Wagner.

"Trumpeter" writes: "It might be interesting to your readers if you published an article showing how little interest in music was taken by famous military men of the past. (The present, too, is no different in that regard.) I have searched through the records and find that militarism and music never seem to have had anything in common, except perhaps in the case of Napoleon and the Duke of Wellington, both of whom were alive to the enchantments of tone and through that agreement came into close artistic alliance."

Between the Duke of Wellington and the Emperor Napoleon there was considerable divergence of opinion. Metaphorically speaking, they were not in harmony. But they both showed a great interest in music. Wellington's father was a composer of no mean powers. His name in full was Garrett Colley Wellesley, Earl of Mornington. He was B.A., then M.A., and finally Mus. Doc. He was a professor at Dublin University, and he is said to have founded the first amateur choral society with ladies in the choir. Mornington's Chant in E flat is still in service



HOW PORTLAND ADVERTISES SYMPHONY
The accompanying cartoon appeared November 2 on the front page of the Morning Oregonian (Portland, Ore.) the day before the season's opening concert given by the symphony orchestra of the northwestern city. 'Twill doubtless be many a day before a New York daily paper publishes a front-page reminder to its readers to attend a concert by our own Philharmonic Orchestra.

composer's own, and decorated with all the subtle modern technical nuances of the keyboard. A delicious Viennese flavor pervades all these Waltz Poems, but the 3-4 rhythm is treated with all the varieties of Godowsky's extreme musical sophistication.

"He is the only specific piano composer with something new to say since the time of Chopin and

Brahms," remarked a MUSICAL COURIER associate editor who saw the Godowsky pieces on my desk. The estimate is difficult to dispute.

"Well, some people are spending money in these hard times," said a pedestrian endeavoring to force his way through the throng of persons crowding into the Sunday concert of the Don Cossack Chorus at Carnegie Hall. Police had to keep the pushers in order and open the sidewalk traffic.

Science now has fathomed practically everything except why American audiences applaud bad musical performances.

Says Oliver Madox Hueffer: "The English have had 500 George Washingtons." And not one Bach, Beethoven, Chopin, Brahms, or Wagner.

From the Chicago Daily News, October 16:

It was at George Schein's house, at a party given for Funnyman Phil Baker. Moissaye Boguslawski, concert pianist, had just concluded the Chopin ballade in G minor. One of the ladies present exclaimed in ecstasy over his art: "My! My! You ought to be in the Opera."

Mr. Boguslawski replied kindly: "Unfortunately there is no place in the Opera for me."

She patted him encouragingly on the shoulder:

"Don't be discouraged," she said. "It'll all come in time."

Richard Strauss loves to revise and generally fix up the ancient operas of Mozart. He seems to forget that some day he may have to face that composer in Eden's radiant fields of asphodel.

LEONARD LIEBLING.

MISS CATHCART'S RESIGNATION

Surprise as well as regret will be caused by the resignation from the presidency and active membership of the Washington Heights Musical Club of Jane R. Cathcart. Miss Cathcart was chiefly instrumental in organizing this club and actually maintained it for several years. Two or three years ago Miss Cathcart felt that the club had had a fair trial and should be self supporting, and she made a test in this direction which has proved satisfactory. Her resignation is now caused by the fact that she has found herself forced to move her residence out of New York.

The club seems to have grown less rapidly than one would have expected from the exceedingly practical ideas of its founders. One of those ideas was the encouragement of amateur playing and singing, a revival of old time ideas of musical "get together hours." A further idea was to give young artists opportunity for public performance under favorable auspices.

It was the belief of many people who watched the club's beginnings that these ideas would find large popular appeal, and that the club would immediately grow to considerable membership and take an important place in New York music life. This, however, failed to materialize. Amateurs did not show themselves so terribly anxious to get together for small chamber music or orchestra performances, informal choral singing and so on, and club prospective members apparently did not appear any too anxious to hear young singers and instrumentalists perform in public. It appears also to have been a fact that certain professionals used the club for personal exploitation, and that, of course, did the club no good.

It is a great pity that the ideas that Miss Cathcart and Ethel Grow had at the beginning could not have been developed and strictly maintained. What we need more than anything else in this country just now is music making by the amateur. This has been brought to attention by no less a man than Harold Bauer himself, and has also been spoken of by Mrs. Thomas A. Edison and many other public thinking citizens who have the best interests of America at heart. Just why the Washington Heights idea was not more successful than it was will perhaps always be a mystery. Perhaps one of the reasons is that Miss Cathcart's generous attitude was not reflected in the attitude of some others.

A VALUABLE INJURY

When Mischa Elman had played his last encore and the lid of the piano was shut down with a ben marcato accent, a great company of Elman enthusiasts crowded into the artists' room of the Pleyel Hall in Paris, ostensibly to inform the violinist how remarkably well he played, but in reality to come in contact with a famous artist. His autograph was in great demand, and was freely written in albums and on programs without number. But Elman flatly refused to scratch his name on the back of a violin which was offered in lieu of paper. The owner of

the instrument was so insistent, however, that Elman finally took the awl which was placed in his hand and slowly scraped the varnish off, protesting all the time that it hurt him to injure a violin. The Russian composer Prokofieff consoled him by saying that the Elman autograph had changed a worthless instrument into a valuable violin.

DEADHEADS

A deadhead is not so called because he is dead in the head but because he is defunct in the pocketbook. The word deadhead, which may be classified as a spondee, is a product of the United States, where it probably took its rise among railway conductors who count their passengers as so many head of cattle. Those who had free passes, or who passed freely, were reckoned as dead ones, or deadheads. As soon as the beautiful word came into general use it was applied to those who got free tickets for concerts, operas, dramas, or just musical plays, which, of course, are neither concerts, operas, nor dramas. Many of the deadheads at musical plays are bald-heads, and baldness, as the Reverend Jeremy Taylor, of the days of King Charles, said, is partial death, and a preliminary dressing for the funeral. But deadheads are not always bald. Some of them are only bold. As a rule they are very much alive to the advantages of getting something for nothing, and would be delighted to get their food and clothing on the deadhead plan if they could only find big enough idiots in the food and clothing business to furnish free supplies. Sometimes the promoters of concerts and musical plays try to keep their entertainments alive by means of deadheads. Filling a hall with deadheads is known as papering a concert, but the deadheads are not yet known as waste paper.

One of the peculiar traits of deadheads is that they always think free tickets give them the right to free criticism. Strangely enough, the man who pays a high price for his seat usually has less fault to find with the concert than the deadhead has. Psychologists, however, have not yet decided whether paying for a seat makes a man less critical or whether the critical man will not pay. This problem must be left to psychiatrists, many of whom are often in need of some useful occupation.

Naturally, we do not class music critics ignominiously among deadheads. They have the best heads in the hall, undoubtedly, and it is their awful privilege and responsibility of weighing in their intellectual balance the merits and demerits of those who presume to sing and play before the public. That look of worry and mental concentration so noticeable on the faces of music critics is totally unlike the thoughtless levity of the mere deadhead. Music critics disagree in their verdicts. True, but that only proves them different from deadheads, who always agree. The deadhead, in fact, is only a unit from the general public. The music critic, on the other hand, belongs to a higher order of human beings altogether. Those differences of opinion which the public often wonders at would disappear entirely if the public had sufficient mentality to go deep enough to see from the critics' various angles of view. Pope said that all discord is harmony not understood, and it is equally true that all criticism is truth not visible. No; the music critic is never a deadhead. He pays for his entertainments in long columns of poetic prose and pithy philosophy. No concert or opera manager ever thinks of a music critic as a deadhead. He is welcomed wherever he goes. But the true deadhead never dies. He can be seen inside the outer door or near the ticket office in every place of entertainment. He has an anxious look at times, and a kind of fawning manner whenever the manager appears. His ingratiating smile and smirking nod are absolutely unlike the earnest countenance and dignified bearing of the great music critic, whose entrance into the arena is felt like an electric shock to the remotest corner of the stage.

Probably the only remedy the concert manager has to purge the hall of the deadhead is to provide an entertainment so attractive that all the tickets are bought up by the live heads. Even then the music critic is welcomed with open arms, for the manager knows the public would forsake the concert hall altogether if the critics said the entertainment was poor. Could the word of a deadhead do as much?

GARDEN BLOSSOMS

Another opera singer who has pronounced the death-knell of grand opera is our own Mary Garden. Mary believes what she says and probably due to her expressed conviction has already given up some of the roles in which she was once famous. It is known that Louise, in which Mary Garden delighted thousands of opera lovers, will be sung this season in

Chicago by Mary McCormic and it is further understood that Mary Garden coached the other Mary in the part. Miss Garden, by the way, will sing mostly character roles this season, if one could include in that list Melisande in Debussy's Pelleas and Melisande. Anita, in La Navarraise, is another prospective Garden role. Probably it will have to be transposed as it requires a dramatic soprano, or a deep mezzo. Anita was created by Emma Calvé, and as Miss Garden has Carmen in her repertoire, she asked the Chicago opera management to revive Massenet's little war opera this season.

It is strange that operatic singing ladies near the half-century mark always foresee the "decline" of grand opera. Some persons who are no clairvoyants foresee the end of certain of those opera singers long before they leave the stage.

TONAL HUMORISTS

Musical humor is at best a parlous thing, for when it is really comical the funny twist usually appeals only to the initiated, while the layman and laylady might read the jest a dozen times and find it as dry as listening to a Bach fugue or a Brahms symphony. Hundreds of bon mots have been attributed to the composers and players of all periods, from Abbe Vogler's pianistic paraphrase "not to let the left hand know what the right hand is doing," down to Sir Arthur Sullivan's "No, decomposing," when a young lady asked him whether Bach was still composing.

A whole joke book could easily be compiled from Rossini's good natured paradoxes and Liszt's more spicy epigrams. Bach's humor, of a rather heavy kind, was expressed musically in several of his smaller cantatas. Haydn was cheerful, record tells us, but he does not seem to have joked about music. Even his "Farewell" symphony was a serious matter. Mozart and Beethoven left no gems of repartee. Mendelssohn had a sense of the comical, as many clever comments indicate in his published correspondence. Wagner and Brahms seldom said things to make their hearers laugh, although both could guffaw uproariously at robust quips of the typically Teutonic kind. Schumann was a better writer than talker, but his pen was dedicated to higher things than to poke fun at his art and its serious exponents. Berlioz was less considerate, and during his literary period, burlesqued, paraphrased, ridiculed and caricatured his contemporaries and predecessors most mercilessly. Chopin had a biting tongue and could murmur the most amusing ironies about Liszt, Thalberg, Schumann and Mendelssohn, in a manner that pricked the more because of its punctilious politeness. Bülow was a real wit and a noted one, and so was the late Hellmesberger, of Vienna. In fact, the Austrian capital always has been a great center for humorous tonal sayings, and some of the best modern creators of them were the Gruenfeld brothers, Popper, Leschetizky and Rosenthal. The last named still is king of the caustic phrase with a laugh in it, and other famous musical jesters of our day are Godowsky, Hofmann, Rubin Goldmark, John Philip Sousa, and Bernard Shaw. The revered Rafael Joseffy was a genius at coining comical impromptu epigrams.

COPPICUS AND THE COSSACKS

Samuel Chotzinoff, in The New York World, remarks that F. C. Coppicus, "most astute and enterprising of impresarios," has in recent years proved how exciting apparently ordinary things can be. "For example," writes Mr. Chotzinoff, "who could have foretold that an ensemble of six vocalists could sing with the artistry of a first-rate string quartet, that a lone guitarist could play like a Kreisler, or that four lute players could play like a Bach and Mozart like so many stringed instruments? . . . To prove that all this was possible, Mr. Coppicus presented us with the English Singers, Andreas Segovia and the Aguilar Lute Quartet. His latest importation, though a little lower in the esthetic hierarchy of the Spanish and English artists, is equally sensational."

These comments were inspired by the success of another "apparently ordinary thing"—a male chorus. "Ordinarily," says Mr. Chotzinoff, "a male chorus of any nationality is, outside of a Schubert theater, nothing to get excited about."

But Mr. Coppicus thought otherwise when he decided upon the Don Cossack Russian Male Chorus for America, and has proved himself as astute as ever in his selection of this magnificent artistic offering for presentation to our highly cultured audiences. The Cossacks have already won their American crown, and Mr. Coppicus has acquired another proud feather to bedeck his managerial cap. What will his next offering be?

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor.)

Encouraging

New York, N. Y.

Editor, Musical Courier:

Paderewski's recently published statement that the automobile now took young people away from piano-study is doubtless a pretty good summing-up of what has happened in the decade just passed. The accelerator pedal has seemed more attractive than the piano pedal.

But of late I have noticed quite a change on the part of the young people in my classes. The attitude of young people toward music is indeed a vital point for music and musicians; so I venture to write of it in your columns.

Of course, after the war, there was a serious decline in the standards of personal accomplishment. "What good is it going to do me?" was a familiar query. But now I see a desire on the part of young people to cultivate those things which make life interesting and worth while whether they help in business or not. The following cases from my present class at Steinway Hall seem to bear this out, and I could mention many similar ones from among the boys and girls at the Riverdale School, where I happen to have charge of the music:

(1) Last spring a young man about to graduate from Yale came to me to arrange for lessons this year, saying that he had lately taken a great interest in music, realizing that he had missed something, and so he had determined to put in a year of serious music study in New York before going into business. He was already taking whatever music-courses he could in college, taking bi-weekly lessons in piano, and practicing when he could.

(2) A young lady just out of Vassar came to me this fall saying she had not had time to keep up her music in college, but that now she was through, wished to take up music in earnest, and, by devoting all her time to it, get somewhere with it.

(3) Another pupil is a young man who kept up his music all through Princeton, and now, while working for his law degree in New York, devotes an hour and a quarter a day to serious practice.

(4) Another is just out of Yale, beginning his apprenticeship as a newspaper reporter, but intent upon keeping up his piano practice just the same. This boy studied all through prep-school, did what music-courses he could while in Yale, and also had an occasional piano-lesson, never entirely dropping piano-practice.

In general, all piano teachers know of the difficulty with which boys and girls preparing for college keep up their music. College entrance requirements well-nigh make it impossible to find time for music study in the school day. Yet they do it.

However, these requirements are being changed, and before long will allow for both music and art as subjects worthy of a place in preparation for college (—and Life!). This is certainly encouraging. Already, especially in the West, credit is allowed toward college entrance for both theoretical and applied music, and it is conceivable that the College Entrance Examination Board here in the East will before long do the same thing. Many individual colleges here in the East do, especially those for girls; and music teachers should avail themselves of this fact. So between the young people themselves and the broadening views of educators as to the educational value of music, perhaps the future of music in this country is not so dark as we are prone to assume.

Sincerely,

RICHARD McCLANAHAN.

Freedom in Fetters—A Princely Freedom

Sevres, France.

Editor, Musical Courier:

Composers young or old who believe that freedom from all restraint is the first essential for the expression of their genius will do well to think about Frederic Nietzsche's comments on Chopin:

"Chopin, the last of the modern musicians, who gazed at and worshipped beauty, like Leopardi; Chopin, the Pole, the inimitable (none that came before or after him has a right to this name)—Chopin had the same princely punctilio in convention that Raphael shows in the use of the simplest traditional colors. The only difference is that Chopin applies them not to color but to melodic

and rhythmic traditions. He admitted the validity of these traditions because he was born under the sway of etiquette. But in these fetters he plays and dances as the freest and daintiest of spirits, and, be it observed, he does not spurn the chain."

Chopin's fetters, as Nietzsche calls them, were the formal balance and structure of his sonatas and other works. Never does Chopin wander vaguely on an uncharted sea of harmony and discord. His sonatas are at least as classical and formal as Beethoven's are. Not a ballade, fantasy, scherzo or impromptu of his is as structurally loose and unbalanced as Schubert's Wanderer Fantasy and Schumann's great Fantasy in C. The letters of form did not hamper Chopin. CLARENCE LUCAS.

"Heavenly Twins"

New York, N. Y.

Editor, Musical Courier:

I should like to have my "heavenly twins," Music and Poetry, sheltered between the covers of your hospitable MUSICAL COURIER, if you think fit. To me, Poetry is so inextricably woven with music that it would seem appropriate to couple them together in this way.

Sincerely yours,

MARTHA MARTIN.

MUSIC

Since Music is forever on the wing,
That heavenborn bird with molten, golden throat;—
To keep her here, man could but do one thing—
Imprison her in "bars" to cage her note!

POETRY

Since Poetry is ever on the wing,
Most fugitive of birds;—
To keep her here, man could but do one thing—
Imprison her in—words!

MARTHA MARTIN.

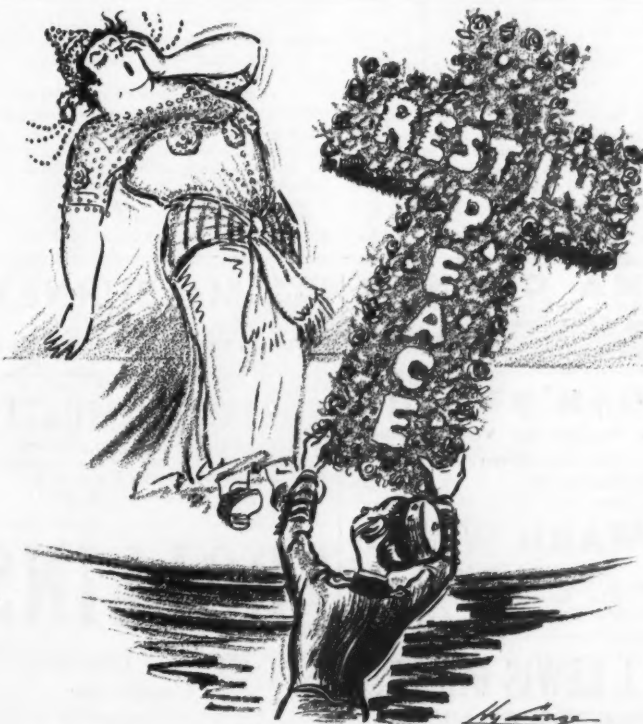
Difference of Opinion

New York, N. Y.

Editor, Musical Courier:

In your article, John McCormack Breaks Another Record, in the issue of November 1, I wish to say that the first paragraph of that article should be corrected. From the New Testament we read:

St. Matthew, chapter 13, v. 57—"And they were offended in him. But Jesus said unto them, 'A prophet is not without honor save in his own country and in his own house.'"



The prima donna, Madame Zobadski, receives a tribute from her rival.

St. Mark, chapter 6, v. 4—"But Jesus said unto them, 'A prophet is not without honor but in his own country and among his own kin and in his house.'"

St. Luke, chapter 4, v. 24—"And he said, 'Verily I say unto you, no prophet is accepted in his own country.'"

St. John, chapter 4, v. 44—"For Jesus himself testified that a prophet hath no honor in his own country."

Most sincerely,

D. A. SOELLE.

Wants "Where They Are to Be"

Resumed

Philadelphia, Pa.

Editor, Musical Courier:

About this time last year I recall that you published on several occasions a list of the outstanding artists and where and when they were scheduled to play or sing during the season. I have been watching the issues for the reappearance of this interesting data, but apparently you have decided that the information is not worthwhile to the readers of the MUSICAL COURIER. However, I think you are mistaken and trust that you will reconsider and again let us have it.

Yours truly,

B. W. WORKMAN.

Fine for Appreciation Classes

Junior College of Kansas City,
Kansas City, Mo.

Editor, Musical Courier:

Theodore Stearns' Miniature History of Music is proving a fine thing for the appreciation classes here at the college.

With best wishes,

Sincerely,

EVALINE HARTLEY.

"Bum Announcers"

An amusing article appeared not long ago in Variety with the above caption.

If announcers have done the things that Variety says they have they certainly are "bums." "In his desire," says Variety, "to assume a thin veneer of culture he adopts the patronizing manner of one addressing a class of feeble-minded children, coupling this with an attempt to make incessant wisecracks. . . . He may even be made to attend the dizzy vocal class provided by many studios. Literature of such courses instructs him to take breath through the nose, with lips parted so that there is air enough to keep the tone vital."

As to the errors that radio announcers are said to have made, here are a few: Mozart's Non so piu, which means "I no longer know what I do," has been interpreted as "None so pure." The Scherzo from A Midsummer Night's Dream has been announced as "shirt-so." Tchaikowsky has become "cow" with two indefinite syllables on either end. Bizet has received phonetic treatment, and Debussy unfailingly rhymes with pussy.

What do you wish to Know?

SCHOLARSHIPS

The short article entitled Opportunity for Baritone and Tenor in your issue of October 18 has prompted me to make this inquiry. I would like to ascertain what is involved in competing for a scholarship of this kind or just what qualifications are essential. Must one be a citizen of the United States in qualifying for any of these scholarships?—H. S. A., Moncton, Canada.

Qualifications vary for the many scholarships mentioned from time to time in the columns of the MUSICAL COURIER. Lack of space prevents publishing the details regarding these competitions, and therefore the address is given of the school or person offering the scholarship so that those interested can write for further information. It is not always stipulated that the applicant be a citizen.

THE FIRST RAG TIME HIT

I would like information about the first rag time piece ever published, also the year it first came out. We have had an argument, and I claim the first time I saw rag time music was between the years 1895 and 1897. I was under the impression the piece was Alexander's Rag Time Band, but I may be mistaken about the name of the piece, but I do know rag time became popular about the time I mentioned.—M. E. P., Long Beach, N. Y.

Alexander's Rag Time Band was the first rag time hit. Irving Berlin wrote the words and music, published in 1911 by Waterson, Berlin & Snyder.

COMPARISONS

I am a student of voice and therefore hope that you will forgive my musical ignorance for asking the following question: How much lower in tone is the viola than the violin and also how much higher in tone is the viola than the cello?—S. B., Chicago, Ill.

The viola is a fifth lower in tone than the violin and the viola is an octave higher in tone than the cello.

THE COST OF ORCHESTRA REHEARSALS

Can you give me an approximate idea of how much the rehearsals of the major symphony orchestras cost.—K. L., Brooklyn, N. Y.

A rough estimate would be \$15 a minute.

JOHN MCCORMACK RECORDS SCHUBERT SONGS

Is it true that records can be obtained of Schubert's songs sung by John McCormack. It seems that I see only his ballads advertised.—F. D., White Plains, N. Y.

Mr. McCormack has made a complete book of Schubert's songs for the Victor.

LITTLE BOY BLUE

One of my favorite poems is Eugene Field's Little Boy Blue, and I am wondering if any of our American composers have set the words to music. Can you give me this information?—D. B., Kansas City, Mo.

Ethelbert Nevin has made a very effective setting of this poem for high and medium voice and also for a three part women's chorus.

A WOMEN'S CHORUS

Is Victor Harris' St. Cecilia Club a mixed chorus?—F. T., Yonkers, N. Y.

No, the membership of this club is open to women only. Each season the organization gives a series of concerts in New York under Mr. Harris.

AS OTHERS SEE US

Foundation of Faith

(From the Cincinnati Enquirer)

Said Leonard Lieblich, erudite critic for Universal Service, in recent correspondence: "The modernistic speculators and experimenters have been shrewdly appraised by the critics and the public, and both factions find them wanting in that kind of artistic worth which is real and enduring. While the new flimsy structure was being erected, the right-seeming music-lovers did not permit the classical foundations to be torn down or even dangerously shaken."

And having expressed this view, Mr. Lieblich goes on to say that the foundations laid by Bach, Haydn, Mozart, Beethoven, Chopin and other mighty masters virtually is indestructible, that upon it and it alone can the future music of the world securely rest.

It is easy to coincide with an expression of faith such as this. It is what we have been preaching for a decade.

Chicago Symphony Offers Four New Works by Modernists

Unusually Fine Array of Soloists Heard in Recital, Including Frieda Hempel, Isabelle Yalkovsky, Hans Barth and Heinrich Schlusnus—Other Important News

CHICAGO.—Frieda Hempel, singing exquisitely, charmed a large audience at the Studebaker Theater on November 2, when she was presented in recital by Bertha Ott, who also managed two other concerts on the same afternoon—Isabelle Yalkovsky's at the Civic Theater and the joint recital of Leo Podolsky and Herman Felber at the Playhouse.

Beautifully costumed and in fine voice, Miss Hempel made a strong appeal in every sense. The one time Metropolitan opera star afforded her many listeners a rare treat by her beautiful singing of a well chosen program; never has she been heard to better advantage here. Enthusiasm was rampant throughout the afternoon and many encores were demanded.

In Isaac Van Grove, pianist, Miss Hempel had a worthy assistant and accompaniment. Alfred Boyington, violinist, assisted the songs stress with two groups of violin numbers, which, however, we did not hear.

ISABELLE YALKOVSKY'S PIANO RECITAL

Well remembered here for her many remarkable appearances in recital and as soloist with an orchestra made up of members of the Chicago Symphony Orchestra, Isabelle Yalkovsky returned to give a piano recital at the Civic Theater on November 2. She was greeted by a houseful of eager friends and admirers, who applauded her worthy efforts most sincerely and enthusiastically. Miss Yalkovsky, who received her early musical training here under Esther Harris and Henriot Levy, showed exceptional talent and musical knowledge at a very early age, and she has continued to broaden and improve those qualities until today she may be counted among the finest pianists now before the public. She has ample technique, good musical sense, imagination, and she brings out a tone that is both beautiful and powerful. She plays with the delicacy and flexibility of a woman in pianissimo passages and with masculine strength and virility in dynamics. Her account of the Bach-Bauer Toccata in D major and Brahms' E flat Rhapsodie, A major Intermezzo and E flat Scherzo calls for high praise. There were also Debussy's Twelve Preludes and numbers by Chopin, Scriabine, and Dohnanyi, which could not be heard by this reviewer.

OPPORTUNITY FOR VIOLINIST OR CELLIST

As already announced, an opportunity will be given this season to a violinist or a cellist to appear as soloist with the Chicago Symphony Orchestra at the regular Friday-Saturday concerts. Nor will it be necessary to go through the contest ordeal. The soloist will be chosen at a private audition by a committee consisting of Glenn Dillard Gunn, Arne Oldberg and Adolf Weidig, who have been appointed to advise with Dr. Stock as to the choice of the artist. Realizing the difficulties encountered by young artists in getting a hearing before critics and public, Dr. Stock has provided an opportunity for one artist to appear with the Chicago Symphony. Last season it was from among pianists that the choice was made. The appearance is to be made at the regular concerts of March 13 and 14, and applicants must live within a fifty-mile radius of Orchestra Hall; they must have had at least three public appearances, one of which must have been with orchestra; they must be within the ages of 18 and 30 years; violinists must have prepared at least one American composition with orchestra, any modern

work with orchestra; and any of the classics with orchestra; and cellist must have prepared any modern work with orchestra and any of the classics with orchestra; applicants must be prepared for audition before the advisory committee when called.

HANS BARTH DEMONSTRATES QUARTER-TONE MUSIC

Quarter-tone music was demonstrated at the Playhouse, on November 3, by Hans Barth, who was presented in recital by the Musicians Club of Women. Besides playing his quarter-tone piano, Mr. Barth played upon the harpsichord and the present day piano. Tickets were not received here and thus we cannot review the concert, which according to critics and musicians was a most interesting and illuminating experience, the critics proclaiming Barth a far-seeing musician with sound ideas of the future.

HORTENSE DRUMMOND SINGS

Hortense Drummond, who after singing for several seasons in various opera houses throughout Italy, returned to Chicago, was heard recently at several private functions. Possessor of a sterling contralto voice, beautiful in quality and wide in compass, Miss Drummond made a deep impression in the aria *Printemps qui commence* from Saint-Saëns' *Samson* and *Delilah*, the great aria from *Le Prophète* and the first scene of the last act of *Aida*.

Dr. and Mrs. Carl Beck of Chicago recently gave an "at home," at which Miss Drummond was the principal soloist; likewise at the home of Louise Ayres Garnett in Evanston, she furnished the musical program. Miss Drummond is also often heard over the radio and she is very popular with her unseen audiences. No doubt, she will soon be heard in grand opera, in which she has made a name for herself abroad.

WITHERSPOON STUDIO NOTES

Adeline Clarke has just received notice that she is the winner of the Atwater Kent contest for the State of Illinois.

Blanche and Nellybelle Reardon gave a program at the Homewood Woman's Club October 6. They also appeared in Rhineland, Wis., October 19, and Wausau, Wis., October 22.

Theo Van Tassel, of the Sweet Adeline company, is studying with Mr. Witherspoon. G. W. Wolpott has been engaged for program hour, Station WMAQ.

Isabel Zehr has been engaged as contralto soloist at the Shalom Temple.

H. S. Snyder and G. W. Wolpott gave a program sponsored by the Daily News at the Seneca Hotel, October 24.

HANNA BUTLER HOME AGAIN

Annually, Hanna Butler goes during the summer months to Paris, France, where she holds a master class in singing. The class is always very large, and last summer Mrs. Butler had many French as well as American students under her tutelage. Upon her return to America she stopped a week in New York, and Allan Burt, a former pupil of hers and a member of the American Opera Company, took advantage of his teacher's stay in the east to take daily lessons. To a representative of this paper Mrs. Butler stated that her studio in the Fine Arts Building has reopened with as good an enrollment as could be expected at this time, and that, as in the past, she will give studio recitals and teas for her friends and pupils.

It may also be noted that several of Mrs. Butler's pupils are often heard publicly during the season in song recital, at club affairs and at private homes.

SCHLUSNUS OPENS KINSOLVING MUSICALES

Heinrich Schlusnus made a happy choice for the opening Kinsolving Musical Morning at the Blackstone, on November 6. A very large audience was most enthusiastic in its approval of the baritone, whose rich, powerful voice and masterly singing of the diversified program won him every heart. He sang two groups of lieder by Schubert, Brahms and Richard Strauss exquisitely; an American group by John Alden Carpenter, Richard Hageman and Frank La Forge and arias from *The Masked Ball* and *Herodiade* with true artistic effect. The singer had unusual support at the piano from Franz Rupp.

JESSIE B. HALL ANNOUNCEMENTS

Jessie B. Hall announces that Eva Gordon Horadesky, contralto, has been engaged as soloist with the Swedish Choral Society to sing *Messiah* at Orchestra Hall on December 21; that William Miller, tenor, will be soloist with the Dallas Symphony on November 23 and will give a recital in Gallo-way College, Searcy, Ark., on November 25.

Miss Hall will continue the fifteenth season of the Young American Artists series at Curtiss Hall, beginning March 5, to continue throughout the spring season.

HANNA BUTLER PUPIL HEARD

Among the gifted young artists appearing on the Chicago Woman's Musical Club program at Curtiss Hall, on November 6, was Blanche Lyons, soprano, an artist pupil of Hanna Butler. Miss Lyons, who is kept busy with professional engagements, is a favorite radio singer, and her regular appearances are the subject of much praise from her unseen audiences, many of whom write her letters of congratulations. In numbers by Messager and Novello and the *Caro Nome* from *Rigoletto*, Miss Lyons disclosed a beautiful voice and musical intelligence, and she scored heavily with the audience.

COLUMBIA SCHOOL OF MUSIC NOTES

Louise St. John Westervelt, who represents the school at the meetings of the National Association of Schools of Music, attended a meeting of the commission on Curricula held in Cincinnati. Mary Strawn Vernon, principal of the Public School Music Department, attended as a representative of her department.

Dudley Buck's class for teachers of singing meets on Saturday mornings at 10:30 and is proving of interest to the teachers attending the classes.

Mu Iota Chapter of Mu Phi Epsilon will give its first scholarship concert of the season at the Illinois Women's Athletic Club, November 16, and the concert, arranged by Genevieve Davison, chairman of the program committee, includes a violin group by Margaret Conrad, a member of the chapter, accompanied by Marion Carlisle. The guest artists include Olga Sandor, pianist, and Leslie Arnold, baritone, a member of the faculty. Mr. Arnold's accompaniments will be played by Frances Grund.

In the School Recital Hall, November 15, a program was given by the pupils of Walter Spry, and on November 21 the Spry Scolarship will give a card party at the Wil-Rae Hotel, proceeds to be used for the benefit of their scholarship fund.

Arthur Oglesbee's lectures on History of Music this season are being given twice a week as a requirement of the regular collegiate course.

BUSH CONSERVATORY NOTES

Leola Aikman, soprano, gave a recital on Saturday last at Michigan City, Ind., and was immediately given a return engagement for an appearance with the Michigan City Symphony Orchestra, which is directed by Bruno Esbjorn.

Juanita Brown, contralto, student of Theodore Harrison, was soloist at the First Uni-

tarian Church on October 26. Robert Sanders, of the Bush faculty, is organist and choir director at this church and Clarence Swanson, student of Edgar Nelson, and Herman Skoog, baritone, student of Herbert Miller, are regular members of the choir.

Junior Harmony classes, which are offered without charge to students of the Junior School, opened last week. An unusual attendance at all the classes has been reported.

Bernice Jarvis, soprano, gave a song recital for the Eastern Star at the Constellation Masonic Temple on Saturday, November 1. Emily Fleck, soprano, sang for the Blue Lodge of the Red Cross on October 30. Julia Ross, contralto, has recently been appointed soloist at the Sheridan Road Methodist Church. All are students of Mme. Justine Wegener.

Bush Conservatory students gave a program at the Junior Eleanor Club on October 25. The program was sponsored by the Eleanor Business Women's Club of Chicago. The following students took part: Esther Aline Raymond and Mary Jane Flowers, pianists, students of Virginia Jochisch; Libbie Jurack, violinist, student of Ebba Sundstrom; Adalaide Abbot Couture, soprano, student of Mme. Nelli Gardini, and Dorothy Donaldson, pianist, student of Edgar Brazelton.

Two hundred guests attended a gay and festive party given at Bush Conservatory on Halloween. The dormitory students, their guests and members of the faculty joined in making the evening one of interesting activity and fun from the first moment to the last farewell.

STOCK PRESENTS PROGRAM OF NOVELTIES

Out of six works played at the Chicago Symphony Friday-Saturday concerts of November 7 and 8 four were new to Chicago audiences—William Walton's *Portsmouth Point* and Schubert's tenth Symphony in C being the familiar numbers. Of the novelties two were from the pen of an American composer, Robert Braine, whose "S.O.S." and prelude to Act III of his opera *Virginia* were heard. The other novelties came in a symphony by Karol Szymanowski. The *Song of the Night*, and Frederick Delius' *On Hearing the First Cuckoo in Spring*. All proved interesting if not exciting music and most of it, written in modern vein, is difficult to grasp in one hearing.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Wanda Paul, pianist, pupil of Rudolph Ganz, appeared as soloist at a concert of the Insurance Exchange Choral Club, October 30 at the Insurance Exchange Auditorium.

Pauline Osterling, pupil of Lillian Powers, played for the First Methodist Church of Oak Park on October 29.

Alex Pavner, pupil of Leon Sametini appeared in recital at the Columbia Club, November 6.

Betty Matheson, pianist, pupil of Laura Neel and Orissa Matheson, pianist, pupil of Edward Collins, played a program at the Berry Memorial Church, November 6.

Miss Powers, of the piano faculty, will present a group of her pupils in recital on November 20.

HOWARD WELLS PRESENTS PUPILS

A pupils' recital of unusual merit was that in which Howard Wells presented a number of his advanced pupils, at Curtiss Hall, on November 7. The recital was typical of the routine of a Howard Wells piano class, except that Mr. Wells' criticisms were omitted, and presented a group of exceptionally well trained and gifted pianists, who reflected what a master teacher of the art of piano playing Mr. Wells is. Those participating were Miriam Lettvin, who played the first movement of the Mozart C major Sonata and numbers by Bach and Kullak; Leonid Hambro, who offered Bach and Heller selections; Pearl Drobniey, who played the Bach Prelude from the Second English Suite and

(Continued on page 36)

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Frederic Baer, due to the success he achieved the last time he sang for the Woman's Choral Club of Hackensack, N. J., has been re-engaged, and will be heard at its concert on December 10. Mr. Baer will sing both the roles of Abimelech and the High Priest in the performance of Saint-Saens' Samson and Delilah in Syracuse, N. Y., December 11, in which the University Chorus takes a prominent part. Early season's appearances for the baritone prior to this engagement include the Worcester Festival, Poughkeepsie, N. Y., and Brooklyn, N. Y.

Gustave L. Becker announces his new and original system of Group Teaching, correlating piano playing with general musicianship, and so of utility to all interpreters of music. He says, "This course will afford satisfying self-expression through music; it is proven that mere passive listening does not achieve true musical culture." His five captions, embracing necessary points in this study, carry with them the necessary information.

Grace S. Castagnetta, pianist and composer, left October 7 for Germany; she has engagements there until Christmas. Just before leaving she was heard in Hasbrouck Heights, N. J.

Winifred Christie, who achieved an outstanding success with the introduction of the Bechstein-Moor Double Keyboard Piano in New York, has been booked for a concert in Grand Rapids, Mich., December 9. Miss Christie was heard in Boston on October 26, in Philadelphia on November 5, and will make an appearance in Chicago on November 19.

Charles M. Courboin played one of the organ recitals at Wanamaker Auditorium, New York, during Belgo-American week; he was heard in works by Maillay, deBoeck and Franck, again amazing his hearers by his extraordinary memory, fluent technique, and, above all, the real sympathy always present in his playing.

Ruby Gerard de Laet and Oliver Stewart, violinist and tenor, respectively, appeared at the Rainy Day Club, Hotel Astor, New York, November 5, in a joint recital; also in Jersey City, for the Woman's Club later on. November 13 Mr. Stewart fulfilled a re-engagement (the third) before the Woman's Club of Ridgewood, N. J. Mr. Stewart sang at the de Laet-Baer wedding, at the Little Church Around the Corner, November 7.

Clarence Dickinson, Mus. Doc., arranged and presented a program chiefly of the Rev. Dr. William P. Merrill's compositions, October 26, at the Brick Presbyterian Church, New York, in honor of his fortieth year in the ministry. Verdi's Manzoni Requiem was sung October 31 at Union Theological Seminary, New York, by the choir of fifty voices, with Lerch, Leslie, Gridley and Baer as soloists.

Eugenio Di Pirani, pianist, composer and instructor, gave his first studio musicale in Brooklyn on November 1, when Ida Nicotia and Marion Powell Williams sang his songs; the later is the daughter of the late Alma Webster Powell. The following pianists also played Pirani and other works: Dorothy Nicolai, Margaret McPartlin, Adele de Stefano, John Welsh, Charles Lauria, and the brothers Lauria, who collaborated in the Pirani trio for piano, violin and cello.

The Brooklyn Eagle devoted considerable space to the affair.

Angel Agnes Donchian, of Chappaqua, N. Y., who was active in the recent centenary celebration of that thriving suburb, has been appointed a member of the program committee of the Westchester County Chorus. Olive Cross, alto, one of several capable artist-pupils of Mme. Donchian, was heard in her own recital on October 25, receiving much praise in the New Castle Tribune. Two other pupils will soon give benefit concerts, and the local chorus, of which she is conductor, is planning a Christmas Community Service, as well as two public concerts.

The Fraternal Association of Musicians opened its season with a banquet at the Home-Making Centre, Grand Central Palace, New York, on October 28. Miguel Castellanos, the genial president, welcomed the guests present, and there were after-dinner speeches and humorous readings by Mrs. A. H. S. Atkinson, Louis Sajous, George E. Shea and others.

Herbert Gould, bass-baritone, appeared in recital at Tusculum College, Greenville, Tenn., on October 20, and at Georgia State College for Women, Milledgeville, Ga., on October 22.

Mary Hopple, contralto, a young artist-pupil of Adelaide Gescheidt, is heard regularly over station WJZ on Thursday evenings at ten o'clock, with the Victor Herbert Hour; Friday evenings, at ten o'clock, over the same station, with the Armstrong Quakers; Sunday evenings over station WJZ on the Enna Jettick Hour; also at 8:30 Sunday evenings, on the Chase and Sanborn Hour, over station WEAF. Miss Hopple was recently heard over station WGY, Schenectady, N. Y.

Ricci, La Argentina, Farrar, Paderewski and Hayes are scheduled in Town Hall, New York, events, all these being for the Town Hall Endowment Fund.

Harold Land, baritone, sang for the various Yonkers Posts of the American Legion in Yonkers on the evening of Armistice Day. Isadore Konti, distinguished sculptor, will exhibit a recently completed life-size bust of the baritone at the exhibition of the National Academy this month in its gallery on West Fifty-seventh Street. It was cast in bronze by the Gorham Company and is considered one of the finest examples of Mr. Konti's work.

Marta Linz, Hungarian violinist, who played in New York last winter, and whose compositions are attracting notice, will return in January for a New York recital.

Rosa Low's first Movietone picture is now being shown in New York at Warner's Hollywood Theatre on Broadway. She appears in a scene from Romeo and Juliet, with Charles Hackett of the Chicago Opera.

Arthur Lofgren, violinist, who studies at the N. Y. School of Music and Arts, played pieces by his teacher, Paul Stoeving, and by Kreisler, for the Washington Heights Women's Club, October 22. His playing has much vim as well as good taste in it, and he was heartily enjoyed.

Lilias Mackinnon will give a lecture for the Pianoforte Teachers' Society in Boston on November 18.

(Continued on page 32)

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HARRY MELNIKOFF,

who gave a highly successful recital in Carnegie Hall on October 29, was the last pupil of Leopold Auer. Mr. Melnikoff will play at the Bohemian Club, Chicago, December 5, and at the Chicago Civic Theater on December 7.

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Gabrilowitsch a Master in Many Musical Fields

Ossip Gabrilowitsch, one of the most distinguished figures in music today, is also one of the most versatile. Conductor, pianist, composer and lecturer, he has won success in each of these branches, and, in addition to his musical attainments, he is a man of wide culture and speaks half a dozen languages fluently. In his well-balanced nature, the temperament of the artist is offset by a keen sense of the practical and a large share of humor.

St. Petersburg, Russia, was the birthplace of this eminent musician. He began to study piano at the age of five, with his mother and two older brothers as instructors. When he was nine Rubinstein pronounced him a natural musician, and, as a result, the boy was entered in the St. Petersburg Conservatory. From this institution young Gabrilowitsch graduated at the age of sixteen with the highest honor in the conservatory, the Rubinstein prize. In addition to his piano studies, the young musician received training in all branches of his art, including composition under Liadoff and Glazounoff. After his graduation Mr. Gabrilowitsch went to Vienna, where he spent two years studying with Leschetizky, completing this course with first honors.

In 1896 Mr. Gabrilowitsch gave his first public piano recital, followed by appearances in the principal cities of Europe and, in 1900, by an American tour. He was so successful in the United States that he was re-engaged to tour in this country every second year until 1914, at which time he decided to make America his home. He has been for some years an American citizen.

Mr. Gabrilowitsch's career as a conductor dates from his appearances in 1906 in Berlin, Paris, Vienna and Manchester, England. In 1917 he gave a series of concerts in New York with an orchestra organized for the purpose. After this he was eagerly sought as guest conductor. Mr. Gabrilowitsch has headed the Detroit Symphony Orchestra since 1918, and in 1928 he became also conductor of the Philadelphia Orchestra in conjunction with Leopold Stokowski.

In 1909 Mr. Gabrilowitsch married Clara Clemens, daughter of Samuel L. Clemens (Mark Twain), who is herself a singer and musician of distinction.

Indianapolis, Ind., Notes

INDIANAPOLIS, IND.—The concert season has just begun. The Matinee Musicale opened its fifty-second season at the Herron Art Institute October 17, with a reception to its president, Mrs. Robert Irvine Blake-man, followed by a song recital by Florence Springer Starr. It is the policy of this club to give young American artists a chance and many of the best known of our artists have had their first recital at the Matinee Musicale. Mrs. Starr has a mezzo soprano voice of rare beauty and has had excellent training. She gives promise of going far in her career. A very versatile program included two groups of American songs which would do credit to our native composers. A capacity audience was present and was more than enthusiastic over the artist of the day.

On October 19 the Art Institute gave the first of its concerts with a piano recital by Bomar Cramer, who is a great favorite here. He has been away for two years and returns with additional technical powers and greatly increased emotional intensity. His concert gave real pleasure.

The Harmonie Club, an organization devoted to the study of opera, had its opening meeting on October 20 at the home of Mrs. Bernard Batty. As the opportunity of hearing any opera here is so limited, the younger generation would know nothing about it without this study club. It is composed of our best professional singers and often gives the great songs of our operas in a splendid manner. One member will read the story of the opera chosen for the day, and the principal arias, duets, etc., will be sung, and a pianist will play the overtures and any interesting incidental music. The opera for study on this occasion was Carmen.

The Teachers' Federation opened its season in the new high school auditorium with a two-piano recital by the well known artists, Guy Maier and Lee Pattison, who, as usual, delighted a huge audience. M. H. P.

Cincinnati Conservatory of Music Notes

Robert Perutz, of the violin faculty of the Cincinnati Conservatory of Music, has just received word from Dean Ernest Hutcheson of the Juilliard School of Music, New York, congratulating him upon the success of his talented pupil, Esther Wasserman, who has

just been awarded a fellowship at the school. This is the fourth pupil of Mr. Perutz who has been awarded a scholarship in the east. They are, Christine Colley, Robert Bernstein and Marian Gray Head.

The first public production of the season from the Dramatic Art Department of the Cincinnati Conservatory was given October 29 at the Conservatory Concert Hall, when the Garret Players, the advanced dramatic group, under the direction of Gladys Laura Criswell, presented The Queen's Husband, by Robert Emmet Sherwood. This delightful, satiric comedy has been one of the outstanding successes during the last three years with professionals as well as amateurs.

Recent Notices of a Dossert Artist

According to the Kolner Tageblatt of September 18, "a vivid thrill seemed to have spread through the opera house when Fritz Krauss, from the Munich Opera, sang Kalaf, and Elsa Foerster the title role in Turandot. At the end of the performance both were vehemently applauded. The voice of Elsa Foerster is without any doubt one of the most beautiful on the German stage today. The consistent beauty, fire and radiant health of this soprano voice is without equal, and it is easy to understand how the harmony of those two voices aroused the enthusiasm of the audience."

The Cologne Tageblatt was equally favorable: "In yesterday's performance of The Flying Dutchman, Elsa Foerster sang the part of Senta for the first time and without previous rehearsal with the orchestra. In spite of nervousness she sang ever increasingly well. In the ballad as well as in the other dramatic parts of the opera, she developed the wonderful resources of her voice."

W. Jacobs, in the Cologne Zeitung, was of this opinion: "As to the new Senta, Elsa Foerster, who for four years has given the young Elsas and Elizabeths, gave us now a youthful Senta in acting and appearance, smooth and pure. She sang the role without any orchestral rehearsal, conquering all difficulties with ever increasing facility. Her carrying pianissimo phrases were as sure and masterly as her most impressive and passionate outbursts."

Many Dates for Bruce Simonds

Bruce Simonds, pianist, has already accepted a number of engagements in the Eastern States for the current season. He appeared in concert in New Haven, Conn., on October 22 and in Boston on November 1. The following are some of the appearances scheduled throughout the season: November 12, New Haven, Conn. (ensemble recital); December 28, New York; January 6, Pittsburgh, Pa.; February 11, New Haven, Conn. (ensemble recital); February 12, Albany N. Y. (with the Berkshire Playhouse Trio); February 21, Cooperstown, N. Y.; and March 11, New Haven, Conn.

Sevitzky Heads New Orchestra

The newly organized Philharmonic Orchestra of Philadelphia, Fabien Sevitzky, conductor, will give five Sunday night concerts at the Mastbaum Theater, on December 28, January 25, February 22, March 22 and April 19. The aim of the Philadelphia Philharmonic Orchestra is to give the best orchestral music at moderate prices for those of the music loving public who cannot afford the large symphony concerts. The officers are David Bortin, president; Edwin Fleisher, vice-president; E. Evans, second vice-president, and L. Luberoff, treasurer.



S. CONSTANTINO YON, well known vocal teacher, who has resumed his teaching for the season at Carnegie Hall. (Photo by Grau Salon of Art, Inc.)

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Florence Foster Jenkins Song Recital

More than 300 people heard and applauded Florence Foster Jenkins' annual song recital at the Ritz-Carlton Hotel, New York, on October 29, when "The Singing President" gave her annual program, consisting of vocal and piano numbers, followed by a grand ball.

The appropriate Hallowe'en emblem on the black-and-yellow program was noted, and every detail showed the thought and care of President Jenkins.

The modernistic songs, *La Flute Enchantée* (Ravel) and *Romance* (Debussy) began an interesting program, *Delibes' Les Filles de Cadix*, with high C, effectively closing the group. There followed *Elsa's Dream* (Lohengrin) sung in excellent German, the many admirers of the singer at this period sending beautiful autumnal flowers to the platform. Mme. Jenkins added an encore, *Manning's Luxembourg Garden*.

Cui's song, *Statue at Czarskoe-Selo*, Braine's *Cherry Tree* and the waltz-song from *Romeo and Juliet* (Gounod) came next, this varied set bringing her increased applause. Mid-summer (Worth) and two Wolf songs, *One Night and You*, and *Iris*, full of flashy passages, followed, and alternating fervor and intimate expression marked their delivery; this section was completed with *Cosme McMoon's Spanish Song*, *Alborado*, written for and dedicated to Mme. Jenkins, sung by request, with action, the composer at the piano. This was the climax of the fair singer's offerings and brought her an ovation; it had to be partly repeated, when again many bouquets of flowers were sent her, making the stage a bower of blooms. A final encore was *Musetta's song*, to which Mme. Jenkins added a brief acknowledgment, retiring amid thunderous applause.

Edwin McArthur played skilful accompaniments. Mr. McMoon's piano solos showed

him an artist of high calibre, poetic impulse and brilliant technique; Liszt's *Rakoczy* was a powerful performance. *Pepita Valencia* added Spanish dances at the end, her grace and smiling personality adding to the interest; Miss Jertson played for this dancing, also giving de Falla's *Danse Rituelle* as her excellent piano solo.

The brilliant audience paid homage to president-soprano-hostess Jenkins, for in this triangular role she regally filled each part. It was the consensus of opinion that she never sang better. Dancing followed.

Busy Season for Albert Coates

Albert Coates, eminent British conductor, has started one of his busiest seasons with concerts in principal cities of the British Isles, including Liverpool and Glasgow.

He is shortly going to Berlin to conduct several Russian productions at the State Opera (Unter den Linden), among them *Boris Godounoff* and *Prince Igor*, as well as concerts. From there he will travel to Vienna, where he will be heard in special radio concert. After a short Christmas holiday with his family at his beautiful home on Lago Maggiore, Italy, he will return to London for four concerts under the auspices of the British Broadcasting Corporation. He will then conduct a three months' season of opera at Leningrad and Moscow.

Albert Coates will return to New York next summer to conduct part of the Stadium season.

Mana-Zucca Works Broadcast

Lolita Gainsborg, well known radio pianist, recently broadcast four of Mana-Zucca's compositions over Station WEAJ. They were her *Poeme*, *Zouaves' Drill*, *Intermezzo*, and *Waltz Brillante*.

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Artists Everywhere

(Continued from page 29)

Elise Martin, English lyric soprano, following her appearance in Paris, Bucharest and Budapest opera houses, will make her American debut in January. Mme. Debussy has stated: "There is no interpreter of Melisande to equal Elise Martin."

Laurie Merrill's Literary Tea, November 4, had as participants several well known women poets, including also Mrs. Edward Markham, who read Quatrains by her husband; Mrs. Hoisington, Harriet Barkley Riesberg, who sang Schumann and Debussy songs; Lena Coen, pianist, and others. Maazel, pianist, and Edith Nichols, representative of the Lili Lehmann method, were among the guests. The hostess read several of her new poems, some of which made a fine impression at the Pleiades Club, New York, on November 2, when distinguished guests, including Daniel Frohman, praised her.

Erika Morini, violinist, left for a southern tour, including two concerts in Havana, before playing her first orchestral pair with the Chicago Symphony Orchestra.

The Musical Art Quartet will give the first of a series of four recitals in Town Hall on Tuesday evening, November 18. The other concerts are scheduled for January 6, February 17 and March 24.

The National Opera Club plans a Presidents' Day in honor of President Ottoway and the board of directors of the National Federation of Music Clubs, at A. W. A. auditorium, New York, November 21. A special program of grand opera will be followed by a ball.

Vera Nette's artist pupils, Winifred Welton, soprano, and Vance Hayes, baritone, appeared at a concert on October 15 at the Friendly Center, under the direction of their vocal teacher and manager, Miss Nette. They were assisted by Harold Staar, Texas tenor, whose singing brought forth a large ovation. Many encores were demanded. Sylvia Langman was an excellent accompanist.

Jacques Pillois, French-American composer, was represented on the program given by Sibyl Webb, soprano, at Jordan Hall, Boston, October 29, by four songs; they were sung for the first time in America, the composer being at the piano.

Amy Ray-Sewards, chairman, with President Welzmler, provided an interesting program for Literature Day, Woman's Press Club, Hotel Pennsylvania, New York, including Nellie Paley, soprano, who was enjoyed in arias and songs by modern composers, accompanied by Leslie Leigh. Guests of honor named on the program included Mesdames Baroness von Klenner, Henry Willis Phelps, Clara Edwards and F. W. Riesberg.

Romualdo Sapiro began ten illustrated lectures on the Ring of the Nibelungen on November 6, at the Roerich Museum, New York; these take place at noon on successive Thursdays. Mr. Sapiro's acquaintance with Wagner, when the latter was in Italy, gives him special authority. The Sapios have supplemented their vocal instruction by piano and theory instruction by their daughter, Olga Sapiro.

Ethelynde Smith, soprano, will appear at the State Normal School, California, Pa., November 18; at Marshall College, Huntington, W. Va., November 21; and at the Philharmonic Club, San Angelo, Tex., December 5.

Minnie Carey Stine, singing sacred songs by Harker and Eville at Calvary Baptist Church, New York, won all by her fervor of expression and distinct enunciation. Mrs. Stanley Hagerman, at the same church, was much appreciated in songs by Millard and Nevin. Paul Maurice (better known in New Orleans as Paul M. Jacobson) sang beautifully Buck's Fear Not Ye, his tenor voice ringing out clear and true. A baritone of pronounced ability, with wide experience, is Edward H. Cassidy, who at a recent service was much admired; his sister, Louise Parker, is likewise an experienced church singer.

Isadore Strassner will conduct the five concerts of the Heckscher Orchestra, beginning November 23. Nearly 100 young people of both sexes make up this organization.

Emma Thursby, highly honored and now retired soprano and teacher, passed a "lovely summer—very happy" as she said, in a Staten Island seaside cottage, and is now back in her New York City home.

Earl Weatherford, after three months of travel, attending the music festivals in Germany and coaching with Michel Raucheiser of Berlin, has resumed professional activities. He is engaged this month for the tenor role in The Spring Maid by the Montclair Operatic Club, and for various musical events later on. He is an artist-pupil of Adelaide Gescheidt.

Carl Weinrich, former Philadelphia organist (pupil of Farnam) completed the Farnam Bach and His Forerunners recitals at the Church of the Holy Communion, New York, and has also taken over the organ and



TAMARA TOUVANOVA,
a new fourteen-year-old Russian genius, for whom Anna Pavlova has predicted a "glorious future."

choir for Sunday services during Dr. Farnam's illness.

Julius P. Witmark, Jr., son of the late Julius P. Witmark, has assumed the sales managership of M. Witmark & Sons.

N. Y. School of Music and Arts Concert

Grand Central Palace Auditorium contained a good sized audience at the 750th pupils' concert of the N. Y. School of Music and Arts, Ralfe Leech Sterner, director. Twenty-one piano, vocal and violin numbers were heard, beginning with a violin duet, well played by Arthur Lofgren and Frederick Bliss. Angele Dardenne and Harry Steiner, with excellent voices, sang a duet, and Elizabeth Fey showed a fine voice. Louise Haas, pianist, was heard for the first time, playing the Paganini-Liszt study, The Hunt, with much contrast and virtuoso technic; she was also heard in Nevin's Doris, showing a voice of pleasant attributes, allied with poise.

Lorena Dodson played a violin piece well and Karin Stenstrom displayed a voice of bright color and much promise in Elsa's Traum. Albert Faivre, pianist, played brilliantly, and James McManus showed a tenor voice of agreeable quality. Juanita Miller's fine voice and style were in evidence in the Gioconda aria, Isabelle Buchanan offered piano pieces with variety of tone, coupled with good interpretation. Sonority and quality characterized Harry Steiner's baritone voice, while Frederick Bliss was very expressive in his singing of songs by MacDowell and La Forge. Franklyn MacAfee played modern piano pieces very effectively, especially Danse Slave by Slavenski. Angele Dardenne has an excellent solo-voice (noted in the opening duet), and Arthur Lofgren is an ambitious and talented young violinist.

Margaret Noonan and Ruth Wolff, vocalists, have been mentioned. Charlotte Trystman excelled in Liszt's Ballade; all solo numbers were done from memory. Sarah Knight, at the piano, proved an accompanist of sympathy and understanding.

Jeannette Vreeland's New York Recital December 9

Jeannette Vreeland, soprano, who began her American tour in October, will give a recital in Carnegie Hall, New York, on December 9. On December 26 Miss Vreeland will appear again as soloist in Handel's Messiah with the New York Oratorio Society, also in Carnegie Hall. The soprano's schedule for this season includes engagements with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Detroit Symphony Orchestra, the Cleveland Orchestra and the Cincinnati Symphony Orchestra. Her concert tour will take her as far west as Texas. Early in May Miss Vreeland will make her second appearance at the Cincinnati Biennial Festival.

Hotel St. Moritz Grill Opens November 4

So large an attendance marked the formal opening on Election Night of the new grill room of the Hotel St. Moritz, New York, that additional dining rooms were thrown open to accommodate the guests. Among those entertaining parties at the opening were: Dean Alfange, the Baron and Baroness Barozzi, Mr. and Mrs. G. G. Curtiss, Mr. and Mrs. G. W. Danziger, Henry Depew, Mrs. Frank MacDowell Leavitt, Miss Brooks Leavitt, Alan Gordon Foster, Mr. and Mrs. Albert H. Harris, Mr. and Mrs. Henry Kelly, Mr. and Mrs. Fay London, Isadora Newman, Arturo Nucci (well-known painter), Mr. and Mrs. R. A. Victor Victorius, Mr. and Mrs. Theodore White, Judge Alfred J. Talley, Mr. and Mrs. Irving

Squires, P. Paraskevopoulos (Greek Consul-general in New York) and many others.

The opening served as the American debut of the dancing team of Yvonne and Roberts, who have been featured throughout Europe, and for the first appearance of Howard Lanin and his new Hotel St. Moritz dance orchestra. This event also inaugurated the nightly dinner and supper dancing in the St. Moritz grill, in addition to which several series of tea dances will be held this winter. Yvonne and Roberts will appear at both the afternoon and evening affairs.

Friedberg New York Concerts for December

Concert Direction Annie Friedberg announces the following New York recitals during December: Valentina Aksarova, Russian soprano, will sing modern Russian compositions at the Barbizon-Plaza concert hall on December 2; on December 9, Anna Hamlin, soprano, formerly of the Chicago Civic Opera Company, will appear in recital in the same auditorium; Grete Stueckgold, soprano, of the Metropolitan Opera Company, will give her first New York recital at Town Hall, December 14; Steuart Wilson, English tenor, and Bruce Simonds, pianist, will also appear at Town Hall on December 27 and 28 respectively, the former making his New York debut in a recital of English folk songs.

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Mozart as an Allegorist

By J. Warren Erb

[The following article was written for the MUSICAL COURIER by J. Warren Erb, noted musician and conductor of the Symphonic Orchestral Society at New York University. Mr. Erb has recently returned from his third summer's study with Dr. Felix Weingartner in Switzerland, and he here sets forth Dr. Weingartner's views in regard to the allegorical significance of Mozart's Magic Flute.—The Editor.]

In this time of uncertainty of musical standards and the propaganda for modernism in music which is rife today, it is most inspiring to sincere students of this great art to find that Dr. Felix Weingartner, one of

the spirits of darkness. He represents animality or bestiality in human nature.

"The three youths are the inherent qualities of character which are developed through spiritual influences and which lead the individual to attain higher planes of living. In the beginning they appear as spiritual tendencies; later, as they develop in strength and influence, they are clothed in dark red, the color of living blood. They have now become human beings. Finally they reach the highest plane in the possibility of their helpfulness to mankind and lead Tamino and Pamina to the source of their being. Here they appear in white surrounded by a dazzling radiance."

Mozart was a member of the order of Free Masons and wrote several compositions which set forth and accentuate the qualities of character which lead to noble living and which are principles taught by this Order.

The Zauberflöte was written with this purpose, and, presented in its true light, is an allegory. The real meaning of its story has been missed for generations, partly due to the over-staging of the production and partly by throwing the accent of its characterization on those parts which amuse the public. Consequently the Opera has become unintelligible from a serious standpoint and is usually interpreted as a comedy throwing the accent on the antics of Papageno. This was not Mozart's intention.

Wagner was especially interested in the Zauberflöte and it was his intention to give a great performance of the Opera again on his return from Italy to Munich. This plan however, was never fulfilled for he died in Venice.

Dr. Weingartner feels there is a great similarity between the stories of Parsifal and that of the Magic Flute and also a similarity in their inner meanings. Hence he has restaged the Mozart opera with this serious interpretation in mind, thereby clarifying the plot and giving to the world again this impressive idea of the composer.



J. WARREN ERB AND DR. FELIX WEINGARTNER

the most distinguished conductors of the world and an authority so respected for his interpretations of the classics, still stands with feet firmly planted on the fundamental principles of Mozart and his contemporaries—and has recently restaged and presented The Magic Flute in Basel, Switzerland, where he is now located.

It was my privilege while studying with Dr. Weingartner this summer to hear a most remarkable performance of this great work of Mozart presented under his direction and with his idea of staging and costuming. Dr. Weingartner's conception of this opera, although unfamiliar to the public of today, was the conception of Mozart himself and also of Wagner. To translate freely from the preface to Dr. Weingartner's edition of the libretto of the opera:

"Prince Tamino and the Bird-Catcher, Papageno, accidentally meet, both having been sent by the Queen of the Night to Sarastro's Castle to free Pamina, her daughter, from the power and influence of Sarastro by whom she is being held.

"Sarastro and the Queen of the Night both live in the same mountain. He as King of Light and Wisdom dwelling in the heights, and she in the deep caverns of the rocks surrounded by dark spirits who apparently seem friendly but who soon show their real character. In reality, Mozart endeavors to show through Sarastro and the Queen of the Night, the two opposite cosmic poles or the two great cosmic forces of Life.

"Tamino grasps the significance of his experiences in the Kingdom of Sarastro. He meets all the tests which are presented and triumphs over all difficulties. Pamina inherits from her father the nature of Light and is later to become a companion for Tamino. She represents the feminine complement of this Prince. Together they endure the greatest tests presented and in the end are led upward together to the source of their existence where Sarastro waits to bless them,—this being the result of lives directed by Wisdom.

"Papageno, or the Bird-Catcher, as he is usually depicted, is the Nature Man who is content with sleep, food and drink and every physical experience which comes to him. He is an adventurer who boasts of his ability to catch every girl who comes his way, but of course does not grasp the significance of the experiences which come so bountifully from the Kingdom of the Spiritual Sun. He makes no attempt to endure the tests which come to him and finally forfeits entrance to the Castle of Sarastro. He, however, does win for himself a happy irresponsible feminine creature, Papagena, who is the complement of his life.

"These are the fundamental truths of this meaningful allegory. It remains to be said that the black Monostatos is not a comedian but a wicked slave which Sarastro casts off at the right moment. Monostatos belongs to

Omicron Gamma Presents Tomford Harris

Omicron Gamma, Chicago alumnae chapter of Sigma Alpha Iota, national music fraternity, will present Tomford Harris, pianist, in recital on November 16, under the direction of Bertha Ott. The event will take place in the Civic Theater, and the proceeds will go to the National Sigma Alpha Iota house fund. This will be the third Chicago appearance of Mr. Harris, who is a native of that city. Since his last return from Europe, Mr. Harris has been in demand and has played before enthusiastic audiences throughout the country.

Sigma Alpha Iota has five chapters, active and alumnae, in and near Chicago, all of whom are interested in the Harris recital. Mrs. V. R. Van Vranken Muth, of Chicago, is chairman of the committee in charge.

Galli-Curci in Perth Amboy

Amelita Galli-Curci will give her first concert in Perth Amboy, N. J., on the evening of January 22, under the auspices of the Perth Amboy Women's Club in the High School Auditorium of that city.



NICHOLAS MAVRIKIS,

violinist and artist-pupil of Harry Kononovitch, who will appear as soloist at the Madrigal Society in Yonkers on January 19. Other appearances have been booked for later in the season. Annette Cohen will preside at the piano.

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Dr. J. Lewis Browne a Prolific Composer

A man of many activities, Dr. J. Lewis Browne, director of music in the Chicago public schools, nevertheless finds time to compose, and many of his compositions have been brought out by well known publishers. Among them may be mentioned an opera in one act, *La Corsicana*, which received special mention at the Sonzogno Concorso at Milan by the judges, Massenet, Humperdinck, Toscanini and Hamerik. Also there are more than sixty songs—sacred and secular ballads, masses, motets, part-songs, organ, piano and orchestra numbers; canticles, anthems, wedding hymns, and processions; cantatas, and arrangements for orchestra, organ and other instruments.



DR. J. LEWIS BROWNE

Dr. Browne has conducted successfully symphonic and choral works, and various festivals; has taught music for many years in leading schools, and conservatories, and at Notre Dame University. As a concert organist Dr. Browne has toured extensively in America and abroad, and besides he has been, and still is, organist and choirmaster of St. Patrick's Church in Chicago. Dr. Browne, who is also a distinguished member of the Royal Philharmonic Academy of Rome (presented by Sganabati), is considered an authority on the Gregorian chant by Prof. John Matthews Manly in his *More Light on Chaucer*.

Dr. Browne's compositions are widely used by well known organists and recitalists throughout the country, his church music being particularly in favor.

Concerts to Be Given at the Ecole Normale

The Society of the Friends of the Ecole Normale de Musique, now in its second year, announces a series of concerts to be given during this season exclusively for its members. As before, they will be under the general direction of Alfred Cortot, who will make up the programs, invite the artists and composers, and conduct the "small orchestra" of the Ecole Normale de Musique, and the choirs of the school. The programs will be chosen from the following repertoire: *Symphonie* (Wagner); *Mort d'Orphée* (Berlioz); *Concert dans le Gout Théâtral* (Couperin); *Malediction* (Liszt); *Concerto Grosso* (Bloch); *Divertissement* (Lourie); *Overture d'après un poème de Pouchkine* (Nabokoff); *Petite Serenade* (Jacob); *Cinq poèmes* (Wagner); *Suite Concerto pour cello* (Krein); *Exil* (Ysaye); *Grande Fugue* (Beethoven-Weingartner); *Penetrel-la* (Wesley la Violette); *Concerto de Camere* (Locatelli); *Kammermusik* (Hindemith); *Serenade Partita* (Casella); *la Nuit* (Sanguet); *Horties Musicus* (Reinken); *Fantasio* (Huré); *Brandenburg concerto*,

Magnificat and Cantate (Bach); *Double Concerto* (Brahms); *First Symphony and Triple Concerto* (Beethoven); three sonatas (Debussy); *Concerto* (Taillefère); *Histoire de Soldat* (Stravinsky); *Chambre d'Enfants* (Moussorgsky); *Chants d'Auvergne* (de Malaret); *Poèmes de Mallarmé* (Ravel); *Petite Suite* (Roussel); *Rhapsodie in Blue* (Gershwin); *Adagio for strings* (Léon); *Symphonies in G and D* (Haydn); *Tsin Pao* (Simone Ple); *Concerto Grosso* (Handel); *Allegro-Scherzo-Finale* (Schumann); and works by Villa Lobos, H. R. Hahn, Rieti, Harsanyi, Schoenberg, André Caplet, H. Woollett, Konstantino, etc. The following artists have already been invited: Mmes. Bunlet, Féraldy, Grey, Wetchor, Gisèle Couteau; MM. Jacques Thibaud, Pablo Casals, Maurice Martenot, Alfredo Casella, G. Pitsch, Eisenberg, Spiller, and others.

Norden Presents Music of Older Masters

N. Lindsay Norden, organist and musical director of the First Presbyterian Church, Germantown, Pa., presented on October 26 a program of Music of the Older Masters, with Harry Aleinikoff, violinist, of the Philadelphia Orchestra, as assisting artist. This was one of a series of musical services which Mr. Norden is offering this season.

Mr. Norden is director of the Reading (Pa.) Choral Society and of the Brahms Chorus, Philadelphia, in addition to his work at the First Presbyterian Church. In the past he has been in charge of such organizations as the Aeolian Choir, Brooklyn, and the Mendelssohn Club and the Second Presbyterian Choir, Philadelphia. He directed three choruses and the Philadelphia Orchestra in a concert during the Sesqui-Centennial celebration held in Philadelphia a few years ago.

New York Opera Club Luncheon Well Attended

On November 6 the New York Opera Club (Mme. Charlotte Lund, former-president) gave a luncheon, reception and musicale at Delmonico's, attended by nearly 200 members and guests. Mme. Lund started the musical program with a succinct resume of the libretto of Moussorgsky's *The Fair at Sorochinsk*, which is to have its American premiere at the Metropolitan this winter. Following her characteristic and informative talk, Mme. Lund and H. Wellington Smith, assisted at the piano by Edwin McArthur, sang excerpts from the work and were enthusiastically applauded. Leonard Lieblich, guest of honor, gave a musical talk. Mrs. Lelia Sprague Learned described the *Passion Play* at Oberammergau in a highly illuminative manner. Paal and Leif Rocky, cousins of Mme. Lund, did several of the dances with which they won professional success in Paris recently. The entire program gave evident enjoyment and was voted as the most successful ever arranged by Mme. Lund for the members of her club.

Harry Melnikoff's Chicago Appearances

Harry Melnikoff, violinist, who gave a recital recently in Carnegie Hall, has been engaged to play before the Bohemian Club, Chicago, on December 5, upon the invitation of Herbert Witherspoon. The young Worcester, Mass., violinist also will play in the Chicago Civic Auditorium, December 7. He will offer the same program as in New York, with the exception of the Saint-Saëns concerto, for which the violin concerto by Tchaikowsky will be substituted.

The Don Cossacks' Great Tour

The Metropolitan Musical Bureau is justly proud of the first American tour of the Don Cossack Russian Male Chorus, Serge Jaroff, conductor. The claim is made that this is the most complete tour for a new attraction ever booked in advance. The route follows:



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young English Negro clarinet virtuoso, who is continuing with the same fine success as last year. He will give a series of concerts this year in the principal European cities, under the management of Felix Delgrange. He is shown in the accompanying picture with the makers of his instrument, Selmer and Son.



LLOYD MORSE,

tenor, soloist in October at the Fourteenth Street Armory, New York, sang arias with such success that he had to sing encores; Lydia Nelidova-Fevetsky was at the piano. Mr. Morse has several important advance dates, and is fast earning high place. He was the first male singer to appear with the U. S. Navy Band in Washington, D. C.; in a coast to coast broadcast. At the Chaminade Club, Park Hill, Yonkers, he had fine success, the Statesman noting "his voice was at its best in dramatic opera roles." Songs by modern composers, *Ada Weigel Powers* at the piano, completing an interesting program. A Verdi duet with Charlotte Harriman, contralto, was repeated.

November 4, New York, Carnegie Hall (debut); 5, Greenwich, Conn.; 6, Philadelphia; 7, Montclair; 8 and 9, New York, Carnegie Hall; 10, New York, Schola Cantorum; 11, Richmond; 12, Philadelphia; 13, Troy; 15, New York, Carnegie Hall; 16, Boston; 17, Montreal; 18, Toronto; 19, Detroit; 20, Ann Arbor; 21, St. Louis; 23, Chicago; 24, Minneapolis; 25, Madison; 26, Chicago; 27, Pittsburgh; 28, Akron; 30, Indianapolis; December 1, Dayton; 2, Cincinnati; 3, Grand Rapids; 4, Lansing; 6, New York, Carnegie Hall; 7, Hartford; 8, Boston; 9, Staten Island; 11, New York, Plaza Hotel; 12, Baltimore, and 13, Washington.

Miss Cathcart Resigns from Washington Heights Musical Club

Jane R. Cathcart has resigned from the Washington Heights Musical Club as an active member and as president, although continuing as a life patron and associate member. Miss Cathcart says that this step became necessary when she found herself obliged to move to New Jersey to take over the management of her property in that state. The club will carry on under the efficient direction of Mrs. Eva W. Barnes, its new president in the permanent headquarters at the Sherman Square Studios.



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How Cecile de Horvath's Career Was Influenced

It seems incredible that a dream could influence an entire career, but that is what happened to Cecile de Horvath. When a child of ten she dreamed one night that she was walking in a very beautiful garden. From an open window in the lovely villa suddenly came sounds of piano playing such as she had never heard. Overcome with emotion she listened to these tones and found that it was no other than the great Anton Rubinstein. He was playing his own Romance in E flat with such a broad, beautiful tone that it did not sound like a piano at all. The vibrations were such that no one would have dreamed that he was playing on an instrument of percussion. It was almost like a human voice, so vibrant and truly moving were the tones. All the next day little Cecile de Horvath tried to imitate the tones she heard and all her life long she has set as her ideal and goal the music of her dream. At any rate, Cecile de Horvath has been lauded by the press many times for her beautiful singing tone, and a most interesting sequel to this dream occurred in later years. Ida Cushman, a cultured Philadelphia lady and friend of Anton Rubinstein, tells it in these words:

"Never shall I forget the first time I heard Cecile de Horvath play. It was the recovery of a lost tone. It was my rare



CECILE DE HORVATH

good fortune in early girlhood to see and hear formally as well as publicly a great deal of Anton Rubinstein during his visit to New York in the '70s. He had been piano teacher to the wife of our family physician, a former Princess of Russia, who had married for love and come to this country to live. I not only heard him play constantly at their home but attended all his recitals, including the famous historical series of six successive afternoons. The result of this unique experience was in a measure disastrous to future enjoyment of the piano, for its life seemed to have gone out of it. Then one day, a few years ago, a friend asked me to come to dinner as she 'wanted me to hear a girl play.' I accepted with the slight sinking of heart common to such occasions, and was greeted on my arrival by a little girlish figure in pale blue who sat down to the piano, and playing the F sharp minor Polonaise of Chopin, restored the lost tone of Rubinstein. I jumped from my seat, for after forty years I heard it again—so broad and deep and singing. The piano had come to life once more. That is Cecile de Horvath."

Marie Miller to Make Western Tour

Among the recent engagements of Marie Miller, harpist, was an appearance at the Gardner School, New York, on October 15. Miss Miller and Beniamino Gigli will be the soloists with the Harlem Philharmonic Society, January 15, at the Plaza Hotel, New York. On February 26 Miss Miller will begin a tour of the west, opening at Altoona, Pa.

Jacobi's New Compositions

Frederick Jacobi, who has been spending some time in Europe and is now in Gstaad, Switzerland, has been busy with his com-

position ever since leaving America. He has just finished a Friday Evening Service for the Synagogue which he wrote for Lazare Saminsky, director of music at Emanu-El Temple. The text is in Hebrew and the music a capella, the solo parts as well as the chorus being unaccompanied. Jacobi's well known quartet on Indian themes was given at the opening concert of the new music department of the American Library in Paris, September 23, with marked success. Alphonse Leduc has just brought out two vocalises by Jacobi in a collection by composers from all over the world. One of these is the Circe which Nina Koshetz and other singers have used frequently. The other is a new one written especially for the Leduc collection. Mr. Jacobi has also arranged some Indian tunes, which he collected in New Mexico some years ago, for voice and string quartet.

Clevelanders Enjoy Iturbi, Clairbert and Giesekeing and Other Symphony Concerts and Other Musical Attractions Draw Crowds

CLEVELAND, OHIO.—Not only did a great audience listen to the second symphony concert of the Cleveland Orchestra, under Conductor Sokoloff, in Masonic Hall, but in the Music Hall of the great Public Auditorium there took place the second of the superlatively fine recitals of the Philharmonic Course, with Clairbert and Giesekeing heard in a joint program. In the beautiful hall of the Museum of Art one listened in sympathetic mood to the first Beethoven recital of the season—in the course promoted by the Curator of Music of the Museum, Arthur W. Quimby. Four of the early sonatas of the great master were given—op. 2, No. 1, op. 10, No. 3, op. 10, No. 1, and the superb sonata in E flat major, No. 7. Severin Eisenberger and Beryl Rubinstein are the performers alternating at these Museum recitals, which are continued for the second year. Interest in them is so great that a repeat performance has been arranged for each recital—one given for subscribing members to the Museum only, the other for the general public. In conformity to all Museum events there is no admission charge.

At the Institute of Music, the Comparative Arts Course of lectures given on Wednesday mornings commands an attendance of many art lovers outside those registered in the classes of the Institute. A program of Russian music was recently presented, the performers being William Wheeler, baritone, who is an adept in the presentation of folk music, but who chose for this recital numbers by Rachmaninoff, Tchaikowsky and Rubinstein, and Denoe Leedy, a new pianist of the Institute staff, who was heard in the interesting suite by Moussorgsky—Pictures From an Exposition.

The Sunday afternoon organ recitals in the Gamble Auditorium of Baldwin Wallace College in Berea draw large numbers of Clevelanders for the enjoyment of the fine programs by Albert Riemenschneider.

Iturbi's first Cleveland appearance which was on the symphony program, in two numbers of importance, won him a host of Cleveland admirers. The Debussy Fantasy for piano and orchestra was played with a self-forgetting artistry that made the piano but a part of the orchestral ensemble, but one in which the exquisite feeling for tonal gradations displayed by the Spanish pianist were given a vehicle for most congenial display. After his second number, the E flat piano concerto of Liszt, the audience, excited by the emotional, dramatic reading of this stunning composition, accorded the artist an ovation.

Sokoloff chose the Haydn symphony in D minor (with the horn signal), doubtless for the sake of giving solo opportunity to many first desk players, eight of whom were called to their feet at the end of the work, after a performance of consummate lightness and cheer. As novelty there was given its first American performance a composition by A. A. Krein, a composer now living in Moscow, whose music is said to receive Soviet sanction. Based upon a romantic poem of tragic mood, it displays much skill in the use of orchestral coloring, striking tonal climaxes and decided melodic fluency, though with limited range.

No greater contrast could be imagined than that between the stormy chords of Iturbi's playing and the dropping-rose-petals of tone in such playing as that of Walter Giesekeing. The Bach Partita No. 2 and three Scarlatti sonatas established the mood, the Schumann Etudes Symphoniques, subtle and poetic, continued it, Debussy and Ravel completed the enchantment to which the large audience responded with intense appreciation. Mme. Clairbert in a Mozart aria, in the Mandoline by F. de Bourguignon (at the piano), The Russian Nightingale by Alabiéff, and Ah fors e lui from La Traviata, disclosed a purity and beauty of tone in upper registers seldom to be met with in a coloratura voice of such perfect flexibility. An unaffected manner added much to the singer's charm. A. B.

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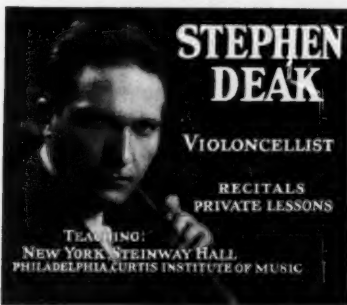
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(Continued from page 28)

numbers by Rachmaninoff and Chopin; Margaret Schmitt, whose offerings were by Chopin, Albeniz and Dohnanyi; Fay Friedman, who played Debussy and Liszt works; Florence Kirsch, who presented the Scarlatti A major Sonata and numbers by Rosenthal and Chopin; Querin Deuster, who played Chopin and Kreisler-Rachmaninoff compositions; Milton Treshansky, who had the assistance of his teacher at the second piano in Liszt's Hungarian Fantasia; Pauline Manchester in Brahms, Prokofieff and Dohnanyi numbers, and George Seaberg, who brought the program to a close with numbers by Gluck, Saint-Saëns, Chopin and Liszt.

Florence Kirsch, Pauline Manchester and George Seaberg have won the grand piano offered by the Cable Piano Company in the contests of the past three years.

MR. AND MRS. PHILIP ABBAS IN UNUSUAL RECITAL

A unique recital was presented at Lyon & Healy's on the evening of November 2, when Mr. and Mrs. Philip Abbas were heard in a program of music for viola de gamba and harpsichord. Mr. Abbas, a virtuoso of the cello, owns a viola de gamba which he brought from Salzburg and which is said to have belonged to Mozart's father in that city. Mrs. Abbas, a gifted pianist, proved adept also with the harpsichord and with Mr. Abbas offered most delightful music, which greatly pleased the large and musical audience present. Besides this Mr. Abbas played a group of cello numbers with Mrs. Abbas at the piano, which likewise met with the full approval of the listeners, as did Mr. Abbas' explanations and humorous remarks on the unique instruments on which they played.

AMERICAN CONSERVATORY NOTES

Tomford Harris, pianist of the faculty, will be presented in recital in the Civic Theater on November 16, by Sigma Alpha Iota, for the benefit of their National House fund. Mr. Harris appeared recently in recital in Clarke College, Dubuque, Ia.

Because of the numerous requests from Chicago teachers for Oxford Class Piano training, Gail Martin Haake will start a new beginners class in this work on November 14 at 10:00 o'clock in 621 Kimball Hall.

Arnold Bloom, pupil of Louise Robyn, appeared in a practical demonstration of Miss Robyn's Technic Tales books one and two, before the Boston Music Teachers this week. The demonstration was sponsored by the Oliver Ditson Company under direction of Bernard Wagness.

Esther Goodwin, contralto of the faculty, assisted by Marion Johnson, pianist and accompanist, appeared in a recital of German Lieder in Conservatory Hall on November 13.

Fern Mathes, mezzo-contralto, was soloist at the annual banquet of the Young Woman's Club, Second Presbyterian Church on November 5.

Jane Oliver, a member of Gail Martin Haake's class during the past summer, is conducting Oxford Normal classes in Tacoma, Wash. Lillian Braden is in charge of the piano classes in the public schools in Blue Island, Ill.

Doris Wittich was awarded the annual piano scholarship with Rudolph Reuter for 1930-31.

Maren Johansen Hattstaedt, soprano, and Emily Roberts, organist, members of the American Conservatory faculty, presented the regular weekly program, on November 8.

JEANNETTE COX.

Organ Recitals at Riverside Church

A series of recitals is announced on the new organ in the recently completed River-



Photo by Harold Stein

CONTESTANTS IN THE EASTERN NEW YORK STATE FINALS OF THE NATIONAL RADIO AUDITIONS HELD IN NEW YORK CITY, OCTOBER 31, 1930.

side Church, on successive Friday afternoons at 4:30. They began on November 14. The recitals are free to the public and will be played by the following distinguished artists. The soloist on November 14 was Harold Vincent Milligan, organist of the Riverside Church. Others to appear are: November 21, Firmin Swinnen, organist to Pierre S. Dupont, Wilmington, Del.; 28, Palmer Christian, organist of the University of Michigan, Ann Arbor, Mich.; December 5, Rollo Maitland, organist of the Church of the New Jerusalem, Philadelphia; 12, Clarence Dickinson, organist of Brick Presbyterian Church, New York City, and December 19, T. Tertius Noble, organist of St. Thomas Church, New York City.

Juilliard Orchestra Announces Program

The string orchestra of the Juilliard Graduate School will make its first appearance of the season at Town Hall on November 29, Albert Stoessel conducting. The program includes Handel's Concerto Grosso in G minor, Verklarte Nacht by Arnold Schoenberg, and Grieg's Suite, From Holberg's Time. There will also be given first performances of two arrangements by Mr. Stoessel of a Bach Organ Chorale Prelude and a Bach Præludium in E.

The Juilliard orchestral concerts were inaugurated in 1927, and each season has witnessed wider interest by the music-loving public. The unusual skill with which Mr. Stoessel arranges his programs is in a large part responsible for this growing interest. Mr. Stoessel's aim is always to include at least one work by a modern composer. Not a few of the modern compositions of past seasons have had first performances with this orchestra. Among the composers whose works have been thus introduced have been Werner Iosten, Vaughan-Williams, Jeffrey Mark, Nicolai Berezowsky and Vittorio Giannini.

Complimentary tickets for the forthcoming concert may be had by applying to the Juilliard Graduate School, 49 East 52nd Street, New York City.

Edith Nichols and Lilli Lehmann

Lilli Lehmann's *Meine Gesangkunst* (in English, *How to Sing*) lacks a detailed glossary, and this, her pupil, Edith Nichols, has remedied, her index now nearing completion. It was already proven a valuable

aid. Miss Nichols' pupils readily finding particular references to the various topics. Under Thought, also under Think, Mme. Lehmann stated "In a descending scale one must think the tone higher." Also "One must think of the necessary tone color for each word and letter; merely thinking of one or the other vowel is enough to put the larynx, tongue and palate in the right relation. Even the thought of A and E, the latter especially, raises the pitch." She mentions the fact that tenors, without changing the whole word, in high notes, could attain the same end by simply thinking of an E. The foregoing is simply an example of the use to which Miss Nichols' index may be put.

Laurie Merrill's Poems

The New York Times of October 8 printed *Nightfall in Normandy*, a descriptive poem by Laurie Merrill, which, with another poem, *The Violin*, will appear in the John Winston School reader. By permission *Nightfall in Normandy* is here reprinted:

NIGHTFALL IN NORMANDY

A winding river of sheep
Through the dim valley flows,
And the plaintive tinkle of far-off bells
Resounds where the leader goes
In answer to the shepherd's fluted call,
Small hoofs whispering in the dew-wet grass;
While dark flocks grazing on distant slopes
Lift their heads; they, too, will pass,
Melting into twilight—mysterious, deep,
Gently moving river of sheep.

Miss Merrill gave a musical tea on October 22, her large salons being filled with a hundred or more guests, among them many who are famed as poets and musical personages. Mrs. Frederic Heywood, recently returned from California, read some of her original poems, and Pauline Winslow, diseuse, was heard in three newly published songs, printed on pastel-colored paper. Harriet B. Riesberg, soprano, sang songs by Frank La Forge, and, it being Liszt's birthday anniversary, Mr. Riesberg played Liszt's *Love Dream*.

Miss Merrill and Daniel Frohmann were guests of honor at the Pleiades Club dinner on October 26, the former reading several of her poems, which are becoming well known.

Klibansky Studio Activities

Marguerite Harris gave a recital over Station WHIS, and was soloist at the Kiwanis Club, Bluefield, W. Va. Juliette Vely is in Dancing Partners at the Belasco

The above photograph of the final contestants in the auditions include, from left to right (first row): Rose McMullen, Roxbury; Marjorie Jennings, Amsterdam; Eleanor Brennan, Utica; Margaret Kelly, Yonkers; Mary Mitchell, New Rochelle; Ruth Kingzett, Mt. Vernon; Margaret Daum, Lake Placid; Gertrude Gibson, White Plains; Rose Tentoni, New York City; Marjorie Jones, Albany; (top row): Raoul Nadeau, New York City; Henry Fraehling, Albany; Syver Thingstad, Lake Placid; Roger Kinne, Utica; William Foote, Roxbury; George Atwell, Mt. Vernon; William Steven, Amsterdam; Gerald Holt, White Plains; Ralph Sassano, New Rochelle.

The winners of the girls were: 1st, Rose Tentoni, New York City (second from right, first row); and, 2nd, Margaret Daum, Lake Placid (fourth from right, first row).

The boy winners were: 1st, Raoul Nadeau, New York City (first from the left, top row); and, 2nd, Roger Kinne (fourth from the left, top row).

Mrs. Yeatman Griffith, State and North-eastern District chairman, is seated in the center of the first row, with Keith McLeod, Eastern New York manager, on her left, and Alyce Nichols, manager of auditions, on her right.

Theatre, New York and Marybeth Conoly is in Three is a Crowd at the Selwyn Theatre.

Edna Lambert sang at a special service at St. Paul's Church, and is heard over WEAJ on Wednesdays in the Sky Sketches program. Alva Gallico gave another program over station WMSG. Louise Smith, soloist at the Crescent Avenue Presbyterian Church, has opened a studio in Plainfield N. J. Gladys Bowen was soloist at the State fair with the band in Des Moines: she is director of the Des Moines Philharmonic Chorus. Cyril Pitts, solo tenor of the Hudson Quartet in Detroit, has been engaged to make sixteen records. Frances Berge has been substituting at the Church of the Good Shepherd. Ella Holroyd, vocal instructor from Bluefield has begun studies with Mr. Klibansky, and Rosella Ross, also from Bluefield, took lessons during her stay in New York.

Germaine Giroux sang at the Rudy Vallee night club; she is appearing in the Shubert production of *Ladies All*. Phoebe Crosby, another Klibansky artist, sang successfully at a concert in New Haven; she is engaged for Thanksgiving Day at the Biltmore Hotel.

All the above mentioned singers are artists from the Klibansky studio.



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Ethel Bartlett and Rae Robertson in America

Ethel Bartlett and Rae Robertson, English two-piano artists, recently arrived in America on the Mauretania for their third American tour. Their 1930-31 season started early in September when they played in Liege at the festival of the International Society for Contemporary Music. Since then

The first joint recital of these pianists was given in 1925 and was an instantaneous success. Since then they have made a name for themselves in London, throughout Great Britain and Ireland, in Germany, Holland and America. Their remarkable art has inspired several distinguished composers to



RAE ROBERTSON AND ETHEL BARTLETT

they have played for the Prom Concerts (Sir Henry Wood, conductor) at Queen's Hall, made a short tour of southwest England, have given a London recital, and ten concerts in Holland. Their American tour will take them to Baltimore, St. Paul, Duluth, Bellingham, Winnipeg, Sioux City and Toronto, their New York recital being at the Barbizon-Plaza on January 19. They remain in America until February 1.

write works for them. Among these works is Arnold Bax's sonata for two pianos. On returning from America these artists will make another tour of Holland in February, and then will accept the invitation of the Ukrainian Philharmonic Society to give recitals in Moscow, Kharkov and Odessa. Miss Bartlett and Mr. Robertson will also make a number of appearances in various cities throughout Poland.

Cleveland Orchestra Draws Large Audiences Sokoloff Presents New Orchestral Work Called The Ring—Gordon String Quartet Opens Chamber Music Society Series

CLEVELAND, OHIO.—The third symphony concert of the season, the first of the concerts presented before the Chamber Music Society, and a piano recital of uncommon distinction, made up the musical menu for the last week of October, and the audiences were large and enthusiastic.

Conductor Sokoloff presented a program made up of Brahms and Debussy in large measure, separated by a sensational novelty by the Roumanian composer, Filip Lazar, that received its first performance in this country. The Ring described in this music was found to be that of the prize-fighter, and the duration of the piece exactly that of a four minute round, begun and ended by the significant bell that cut short the strident

chords of strings and wood-winds, and the hard punches inflicted by the drums. There may be rhythmic beauty in the bodily curves of highly trained athletes in the prize ring, but there seemed but little beauty in the music that attempted to depict them.

Brahms' Academic Festival Overture began the concert; that serious treatment of gay themes beloved of all true Brahmsians, which was followed, completing the program's first part, by the concerto for violin and cello in which the soloists were Josef Fuchs, concertmaster, and Victor de Gomez, first cellist of the orchestra. A brilliant performance of rather ineffective music for the solo instruments brought hearty applause.

In complete contrast, The Sea, by Debussy, closed the concert, its enchanting loveliness of tone smoothing all the wrinkles from troubled brows, bringing sighs of content as iridescent waves of sounds broke into frolicsome musical phrases. It was really an extraordinary program in its effect upon the listener—Brahms to make you think; Debussy to make you feel, and, between, the jesting Roumanian to make you laugh.

Mrs. Franklyn B. Sanders, manager for the concerts presented before the Chamber Music Society, announces that this year's concerts will take place in the auditorium of the Medical Association Library, a small hall at University Circle around which center many of Cleveland's most important cultural events. The first concert gained great distinction from the presence of the Gordon String Quartet, never before heard here, whose program featured two compositions by men identified with this city, a Quartet by Emerson Whithorne, who formerly lived here, and as an extra (even though forbidden upon the program as was said in apology by Mr. Gordon) a Passepied by Beryl Rubinstein, now a resident of Cleveland. H. Waldo Warner's Suite in the Olden Style, and a Mozart quartet in F major, transcendently performed, completed the program.

Carl Schuler, in a recital before the Fortnightly Musical Club at the opening concert of its thirty-seventh season, presented piano numbers of unusual interest, since in addition to Chopin and Liszt there was also the MacDowell Eroica Sonata, John Ireland's The Island Spell, The Old Music Box from Kaleidoscope by York Bowen, two short pieces by Goossens, with brilliant closing numbers by Godowsky and Saint-Saëns. The veteran club, under the presidency of Mrs. Carl A. Radde, looks forward to a most prosperous season. Its popular chorus under the direction of Zoe Long Fouts has in preparation programs for two evening concerts; its list of active members who take part in the formal concerts in the ballroom of Hotel Statler was never before made up of finer artists.

A. D. B.



GRACE MOORE,

Metropolitan Opera soprano, whose first singing picture, A Lady's Morals, based on the story of Jenny Lind, had its first showing this week at the Capitol Theater in New York. Much interest surrounded the Metro-Goldwyn film of the lovely American singer.

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The Need of Teaching and Administrative Ability With Suggestions as to How This Can Be Guaranteed

BY PETER W. DYKEMA

Professor of Music Education, Teachers College, Columbia University, N. Y. C.

(Continued from last week's issue)

(5) UNITING THE POWERS

Personal qualities, social qualities, administrative power, and teaching power—all of these are but a means to an end, namely, retaining and strengthening what is good in the pupil and adding thereto knowledge, power, and skill which are desirable for him to have. This retention and extension may be measured in terms of development. In other words, note how the pupils, young or old, respond to teaching. Are they wool gathering, are they disorderly, or are they focused and interested with the teacher on the activities of the class? Interest is the first test of development, whether it be in Greek or Mathematics or History of Music. The second test is whether there is greater ability after a period of teaching than before it. Educators are gradually working out series of accomplishment tests by which both teacher and pupil can determine the effectiveness of the teacher. The third type of test is that which measures the after-results of the teaching. In music this would mean that the school teaching would be judged, not only by the interest which the students manifest at the time toward the work in the school, not only by the results of successive accomplishment tests, but also by what the pupils do with music outside and beyond the school. How much do they sing or play at home and in their social gatherings? What kind of music do they choose when they listen over the radio? What music do they applaud for dancing? What support do they give to concerts and the musical activities of the community? How intelligently do they discuss music and musicians?

THE CIRCLE COMPLETED

We have listed and discussed briefly five qualifications for the successful teacher.

1. The possession of personal qualities which will reinforce the appeal of music.
2. The displaying of social qualities which will parallel the inherent communicating tendencies of music.
3. The using of administrative ability which will make it possible for music most effectively to make its proper appeal.
4. The developing of that fine art of teaching by which the native powers of the pupils shall be developed and to these shall be added needed supplementary power and material.
5. The welding of all these four into influences which shall carry the appeal of music beyond the school into life and the community.

Our discussion thus far has sketched desirable outcomes. Our title requires that we should indicate how these can be guaranteed. Let us consider this latter and far the more difficult phase under three aspects!

1. Selecting the students who shall be trained for teaching—Recently I have been visiting state normal schools or teacher training institutions. In most of the states more students are applying for entrance than can be taken care of by the institution. It will not be long before the output of these institutions whose classes are not at their maximum size will place upon the market more students than can be assimilated in teaching positions. As soon as this saturation point is reached, there will inevitably be a problem of unemployment with tendencies toward salary decrease and lowering of teaching standards. Already in many fields of teaching, surveys of future teaching opportunities are being made, followed by recommendations that the number of students put into training in each field be limited to those for whom there will probably be positions and that the basis of the limitation be evidence of the possession of the necessary qualities for success. Probably in no field are there forecasted so many peculiar qualifications for success as in music. Certainly a music teacher should be musical and it is now generally accepted by psychologists that musical aptitude is manifested and measurable at least as early as the tenth year of any human being. We shall certainly make more use in the future of the Seashore Musical Talent Tests and others such as the Qwalwasser-Dykema Music Tests which aim to measure the same and additional fields covered by the Seashore Tests. In addition to the musical qualifications, musical educators

may well combine with general educators in devising means of determining whether the candidate for teacher training has in sufficient degree those personal, social, administrative, teaching, and character forming abilities which have been outlined earlier in this paper. Selection of promising material is the first step in guaranteeing successful teachers. Private training institutions have already accepted this principle and state teachers' colleges are seeking means to do likewise. At present the states seem to be bound by the conception that the university and teacher training colleges are but extensions of the high schools and that since any child has the privilege of going to the grade and high schools because they are public institutions, so the higher institutions should likewise be open to all applicants. Priority of application, therefore, is at present about the only way to decide who shall enter. This procedure, however, is frequently false kindness because many of the applicants fail in their course and are forced to withdraw, thus not only wasting their time but also working a hardship on those capable students who were unable to enter because the quota had been filled. The whole guidance movement in our junior and senior high schools must eventually cooperate with teacher training institutions by furnishing them data upon which successful selection of candidates for teacher training can be made.

2. Training those who have been selected—At the close of an already long paper, we cannot take time to discuss the details of the course of study in training of teachers and supervisors of music. The Research Council of Music Education has a helpful formulation which has already influenced the courses in many teachers' colleges and universities. We shall therefore not go into details regarding the generally accepted four-fold division of general musical training, general academic training, general educational training, and specific music methods training. Some mention, however, must be made regarding the latter item because it is the specific subject of this paper. In the enthusiasm to have the members of our profession qualify as musicians, we sometimes forget that they are engaged primarily because they are teachers. We have already noted that there is not necessarily a corresponding increase in teaching power with an increase in musicianship.

In the opinion of a number of men and women who are responsible for the administering of a training course in colleges and universities, not enough attention to definite training in teaching and supervising is included in the usual course for music supervisors. Frequently the student who is graduated as a music supervisor has never had any experience in supervising. She has probably had a few months of observation and a year

or a part of a year of teaching, but no supervising. If we are to guarantee ability, this type of training should be spread over the last three years of a four-year course. During the sophomore year, there should be observation and participation. The student should see good teaching and should assist in various details beginning with such minor ones as the care of material, the taking of attendance and then going on to matters of assisting individual children and possibly even teaching small portions of lessons. (In connection with the latter statement attention should be called to the danger in training institutions of splitting up the music period into several sharply differentiated and frequently unrelated parts.)

This division has some value in a training class because it allows many students to take part in a short time, thus simplifying preparation and overcoming nervousness. But it is harmful when it leads to the conception that the various phases of music learning are not dependent upon each other. If such a division of teaching is carried on, the students who assume charge of any given music period should be formed into a group who should together outline a unified lesson with various parts of it assigned to individual members of the group.

The prevalent project and unit-of-work idea which now characterizes much of the best teaching in our schools should involve not only the cooperation of the music department for occasional contributions, but also the application of this general principle of inter-relation to each individual music period as far as possible. In the third or junior year, students in training should do actual practice teaching which, closely correlated with the methods course of this year, should be the main source of that ability to teach which is the foundation of success in our profession. In so far as this involves responsibility on the part of the teacher in training it should serve as data to determine whether this teacher is to be recommended and hence whether her teaching power can be guaranteed. In the senior year, all students who have reached the desired standing of teaching in the preceding year should be given supervising practice, their practising being done in cooperation with their critic teacher or supervisor on the pupils of the junior year who are doing their teaching. Again, in so far as responsibility is developed in this supervision will there be data available for determining whether this teacher is to be recommended and hence whether her supervising powers are to be guaranteed. Two factors are essential in guaranteeing teaching and supervising ability: first, a carefully worked out check list such as these mentioned earlier in this paper, and second, absolute honesty in evaluating the student's power. The first is easier to obtain than the second, but we may take heart in the statement that gradually the recognition of the importance and high rewards of our profession are giving support to those high minded leaders who for a number of years have been insisting on ethics of making recommendations and testimonials honest.

(To be continued)

Send It In!

The Public School and College Department belongs to all supervisors of music and college teachers who wish to use it. Manuscripts and photographs should be sent to the editor at Dewitt Park, Ithaca, N. Y.

Noted Educators

LEIF I. CHRISTIANSON,

Director of the Hillsboro, N. D., High School Band and Orchestra and the Hillsboro Civic Band, received his first musical training from his father, who was a prominent musician in Norway. Starting on the violin at the age of six, and on the cornet a few years later, he studied with several prominent teachers at the Conservatory of Music, Oslo, Norway, for three years. Since coming to the United States he has studied conducting of school bands under such men as Professor Innes. Mr. Christianson has been very successful in producing some of the outstanding bands in this state. Hillsboro today enjoys music of the best composers played by their little symphony orchestra which gives monthly concerts through the winter, and the High School Band and Civic Band. At the present time ten percent of the population of Hillsboro is receiving training in either instrumental or vocal music.



Newer Practices and Tendencies in Music Education

SUMMER MUSIC SCHOOLS FOR CHILDREN

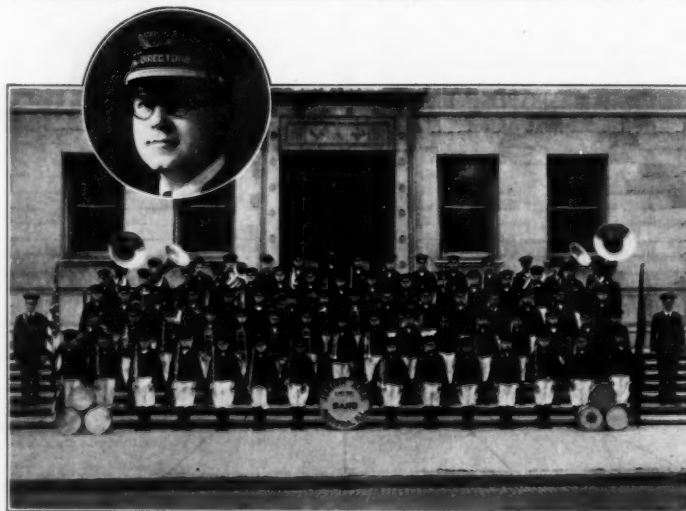
By P. W. DYKEMA

TOPIC NO. 9

There have been some striking exemplifications of music summer schools for children. Each of these has been carried on as an experimental project in connection with the work in music education at Northwestern University at Evanston, Ill.; the University of Wisconsin, at Madison; Teachers' College, Columbia University, New York City; and Western Reserve University, Cleveland, Ohio. The program of activities is very similar in the three experiments and involve the following ideas:

1. There is need for greater opportunities for the study of music in groups than the present year program of the school provides.
2. There are many children and parents who welcome an offering of this kind.
3. The program should include everything that is given in the regular year, with the additions of further work in some of these lines and the introduction of other aspects which at present are but slightly used, if at all, in the regular school curriculum. In the first group comes song singing, music reading, further development of technical study both through sight singing and music reading, appreciation or listening to music, and through writing, which may develop into elementary theory and even into harmony, with accompanying opportunities in composition, and instruction upon instruments. The newer material which goes beyond the usual school program involves physical expression of rhythm, primarily through interpretive movements such as Eurhythms or so-called aesthetic dancing. Opportunities for creative music in composing extended from simple song phrases to the construction of instruments is added as a means of stimulating the composing of original melodies. Some schools use other related activities such as dramatics, emphasizing the dramatization of songs. The getting together of the entire group either daily or two or three times a week is a strong feature, both for the socializing effects of this gathering and the motivating of the work necessary in preparation for the program. There is also a tendency to involve some of the other arts in which the musical element is present only to a slight degree, such as painting and drawing. Some experiments have been made to relate these to music by classes in literature occasionally used; thus, expanding the dramatic marionette theater is a part of the activities.

Some of the schools are entirely free, being supported partly by the university and



GRADE SCHOOL BAND OF THE AURORA, ILL., SCHOOLS



THE PORTAGE COUNTY (WIS.) CHORUS OF 300 CHILDREN

who sang before the Central Wisconsin Teachers' Association in the auditorium of Central State Teachers' College at Stevens Point. They were from one-room rural schools of the county and this concert was their second appearance, under the direction of Frank E. Percival, director of music at the State Teachers' College where the concert was held. Their program was composed of unison songs and patriotic songs. They were drilled for this occasion in their own schools by Lucy Doyle, county supervisor, and by their own teachers. Marian Bannach, County Superintendent of Portage County, is enthusiastically behind all music projects, and she favors liberal programs of music for the rural schools. Nearly every school in the county has a harmonica band and a rhythm band.

partly by the city; others required from each child a fee of five or ten dollars for the summer.

In some cases the children are selected because of musical ability, this being determined by school records and talent and achievement tests. In general the school is planned to meet the needs of musical children who desire to study more intensively than they can during the regular year. In one of the institutions, however, in addition to having children of this kind, provision is made in special classes for deficient children, the idea being in this group to demonstrate the peculiar powers of music in developing children who are retarded. The classes range from the lower grades, sometimes as low as the second, up through the junior high schools. One institution also has senior high school students, one of whose activities is participation in the summer All-City and Environs High School Orchestra.

The term is usually the six weeks of the summer session, with from two and a half to four hours a day for five days in the week. The instructors are selected and supervised by the music department of the university and the classes are used for observation purposes in the music education department.

The total enrollment runs from ninety to two hundred children. Mention should also be made here of music camps, another type of summer music school. The national high school orchestra camp, at Interlochen, Mich., is the most significant example, but the Wainwright Camp in Indiana should also be mentioned. The Norfleet Trio has conducted a summer camp of music in the Ozarks for a number of years, but is now transferring it to New England. Minneapolis and Kansas City, Mo., open their school buildings for the

holding of piano classes during the summer. Cleveland has bands and orchestras which are conducted during the summer in the school buildings. The Chicago Board of Education maintains a band camp for certain children of the public schools.

Many of the recreation departments conduct, either in their play schools or in their regular recreation centers, classes or musical groups which assume far more importance in the summer than in the winter. The more specific experiments described above which are carried out by the universities mentioned are significant, not only for the work they are doing in demonstrating better methods of teaching music, but also for the suggestions they give for developing summer classes in many of our public schools to meet the increasing agitation for longer school years and the recognition of the great waste of having the school plant stand idle throughout the summer. It seems probable that the time is not far distant when the vacation school will become a regular part of the activities carried on by the boards of education in the large number of cities. When that occurs, it is evident that the vacation or recreation idea will be strong in the organization of the program, and that music will find peculiar favor because of its rare possibilities both as recreation and as education in the narrower sense. Moreover, it is very probable that the development of the freer methods of the summer school, with the shift of emphasis towards fuller social values, may affect the procedure of music teaching in the regular school year. For these two reasons—that of the prospective extension of the school year into the summer, and the possible effect of the summer school teaching upon the procedure of the regular year—these present experiments of the summer music schools for children are worthy of careful attention.

State and National Band Contests for 1931

Last year the Committee on Instrumental Affairs of the Music Supervisors' National (Continued on page 40)

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State and National Band Contests

(Continued from preceding page)

Conference cooperated in forty-two state school band contests, with a total of 934 bands entered. It also cooperated in thirty-seven school orchestra contests on a state basis. Several new states will be added this year.

There is great interest in the test pieces for these meets, not only among the bands and orchestras which are planning to participate, but also among many others which either hope to do so later or which look to the committee's list for guidance and suggestions in the choice of a repertoire.

The committee's task in compiling lists of the pieces to be played was an arduous one, involving the careful examination of hundreds of selections submitted. The following are the set pieces for the National Contest:

Class A: First Movement, Symphony in D minor, Cesar Franck (Schirmer).

Class B: Ballet Music from Rosamunde, Schubert (contest edition), (Carl Fischer, Inc.).

Class C: Song of India, Rimsky-Korsakoff (Ditson).

The set pieces for the State Orchestra Contests follow:

Class A: 1. Nordic Symphony, slow movement, Hanson (Birchard); 2. London Symphony, first movement, Haydn (C. Fischer).

Class B: 1. Liebestraum No. 3, Liszt

(Jungnickel); 2. Sinfonietta, Schubert (Silver-Burdette).

Class C: 1. Mazurka, Op. 68, No. 3, Chopin (Birchard); 2. Hunting Song, Lazarus (Ditson).

Class D (Organized less than one year): 1. By Candlelight, Coon (Birchard); 2. Nocturne, Reinhold, and March of the ABC's, Hartmann (Schirmer Elementary Series).

Junior High: Junior high schools may select from numbers recommended for Classes B, C, D.

Required numbers in the National Band Contest: Class A—Entry of the Gods in to Walhalla, Wagner (Carl Fischer, Inc.); Class B—Knight Errant, O'Neill (Rubank, Inc.); Class C—Prelude to Faust, Gounod (Ditson).

RECOMMENDED REQUIRED NUMBERS FOR STATE BAND CONTESTS.

(One should be chosen from each set of two alternative numbers. No. 1 in each case is more difficult than No. 2)

I See That

George Copeland will again be the soloist with the Philadelphia Orchestra on November 25 in New York.

The Bach Choir will be heard in Philadelphia on November 20.

Bruno Huhn gave a reception for friends and pupils last month.

Steuart Wilson, English tenor, will make his New York debut on December 27.

Mildred Dilling, harpist, will play in Oneonta, N. Y., on December 5.

Gabrilowitsch has won distinction as conductor, pianist, composer and musical lecturer.

Fabien Sevitzky's new orchestra, the Philharmonic Orchestra of Philadelphia, will give a series of five concerts in that city beginning December 28.

Hugo Leichtentritt has written a fine article on Anton Bruckner.

Florence Foster Jenkins gave her annual song recital on October 29.

Albert Coates is to conduct three months of opera in Leningrad and Moscow.

Iturbi continued his series of sensational successes in Cleveland.

Borodine's opera, Prince Igor, recently had its first performance in Berlin—forty years after its world premiere in St. Petersburg.

The Philadelphia Grand Opera Company has announced a prize essay contest.

Emil Sauer is celebrating his fiftieth year of concertizing.

Arthur Bliss' war symphony, Morning Heroes, had its world premiere at the Norwich, England, Festival.

Glenn M. Tindall, manager of the Hollywood Bowl, is now visiting New York.

Toscanini arrived in New York on November 8 on the Vulcania.

The Civic Symphony Orchestra was recently incorporated in New York.

Members of the Philharmonic-Symphony Orchestra presented Conductor Kleiber with a bronze plaque as a parting token of esteem.

Sol Hurok announces three important debuts: Nastia Poliakova, gypsy singer,

If desired the National numbers may be used in any or all of the first classes, but these numbers have been chosen as test pieces for the picked bands of the country, and are therefore likely to be more difficult than those recommended for state use. State classifications need not correspond to National. Further information in year book.

Class A: 1. Phedre Overture, Massenet (Fischer, Inc.); 2. Don Quixote, Safranek (Fischer, Inc.).

Class B: 1. Morning, Noon and Night Overture, Suppe (Fillmore); 2. Hungarian Dance No. 6, Brahms (Emil Ascher).

Class C: 1. Festival Overture, Taylor (Fischer); 2. Choral and March from Bach Suite, Bach (Schirmer).

Class D (Bands organized less than one year): 1. Spirit of America, Zamecnik (Sam Fox); 2. On the Volga, Taylor (Fischer).

Junior High School: 1. Prelude to Faust, Gounod (Ditson); 2. On the Volga, Taylor (Fischer).

on November 30; Sergei Radamsky, Russian tenor, on December 26; and Mary Wigman, German dancer, on December 28.

Ellery Allen will sing at the Little Theater of Brooklyn on November 28 for the benefit of the Long Island College Hospital.

Paul Althouse scored an equal success in Tannhauser with the Chicago Civic Opera Company on October 25, the critics commenting that he duplicated his great success in Walkure.

Lazar S. Samoiloff flies from Los Angeles to San Francisco fortnightly, to teach singers in both regions.

Mary Hopple, contralto, from the Gescheidt Studios, sings over radio stations WJZ, WEA and WGY.

Angel Agnes Donchian's artist-pupils are giving recitals in Chappaqua; she is on the Westchester County Chorus committee.

Laurie Merrill is giving Literary Teas, with music.

Rose Tentoni, recent winner of the New York State radio audition contest, is a pupil of Enrico Rosati.

The Schubert Memorial prize winners, Flora Collins, singer, Sascha Gorodnitzki, pianist, and Olga Zundel, cellist, will be presented in recital at Carnegie Hall, New York, on November 21.

Lou Tellegen has opened a studio of dramatic art in Steinway Hall, New York. Vladimir Shavitch opened the Syracuse Symphony season with an all-Russian program on October 25.

Martha Baird was soloist with the Los Angeles Philharmonic Orchestra on November 6 and 7, playing the Schumann concerto.

Albert Spalding is now filling a very exacting European tour.

Galli-Curci will open her recital season in Perth Amboy on January 22.

Jeannette Vreeland will give a recital in Carnegie Hall, New York, on December 9.

Grete Stueckgold, Metropolitan contralto, will give her first New York recital on December 14.

Ethel Bartlett and Rae Robertson are launching on an American tour of two-piano recitals which will keep them engaged until February 1.

The Cleveland Orchestra, Sokoloff conducting, played a new work by the Roumanian composer, Filip Lazar, entitled The Ring, at its third concert of the season.

Philadelphia

(Continued from page 19)

yet a young man and was a member of such famous musical organizations as Sousa's Band, the Royal Russian Orchestra, the Russian Symphony Orchestra, and soloist with Victor Herbert. He was director of all the music during the Sesqui-Centennial in Philadelphia and particularly the vast musical organization of "Freedom," the tremendous Sesqui-Centennial musical attraction. During the regime of Mayor W. Freeland Kendrick of Philadelphia Lieutenant Frankel was presented with a baton, by Mayor Kendrick, from the City made from some of the original wood of Independence Hall. He was also presented with a medal by the officials of the Sesqui-Centennial. M. M. C.

Radio Audition Winner a Rosati Pupil

Rose Tentoni, dramatic soprano, who was the winner of the recent New York City and State radio audition contest, is a pupil of Enrico Rosati, from whose studios has come a memorable list of other well known singers.

Baird Plays Schumann Concerto

According to a telegram received from Los Angeles, Martha Baird was given an ovation on November 6 and 7 when she appeared as soloist with the Los Angeles Philharmonic Orchestra in Schumann's piano concerto. Her musicianly reading of the score was thoroughly appreciated by the audiences at both concerts.

Edward E. Treumann Offers Partial Scholarships

Edward E. Treumann, pianist and teacher of many professional pupils, offers a partial scholarship to exceptionally talented pupils who are unable to pay his full fee. Communications can be addressed to his studio.

Aroldi Lindi Sails for Europe

Aroldi Lindi, tenor, who has been appearing with the Philadelphia Grand Opera Company, sailed for Europe on the Lafayette on November 11 to make appearances in opera in Italy.

OBITUARY

FRANCIS P. HESSION

Francis P. Hession, for over forty years organist of St. Michael's Church, West Thirty-fourth Street, New York, died at his home in Jackson Heights, Queens, on November 2, after a brief illness. The deceased was sixty-seven years old. Mr. Hession was born in Norwalk, Conn., and in his early teens appeared as a concert pianist. He studied under Ignace de Jasinski, a pupil of Chopin. Surviving are his wife, Anna Doyle Hession, a son, Paul, and a brother, John S. Hession.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Two Excellent Examples of What Good Salesmen Can Accomplish Even in Dull Times—The Fine Records of Messrs. Kuehl of Steinway and Hochman of Knabe—Factors Which Have Aided in the Building of Their Sales

Some remarks made by our good old friend, The Rambler, in the last issue of the MUSICAL COURIER, have brought some comments from dealers and salesmen as to just how the New York salesmen get the returns in business that The Rambler brought out in the following regarding the work the New York salesmen are doing along Fifth Avenue.

Get on the Job

The dealer who is not selling pianos has only himself to blame. He should make a personal inventory of himself and study how he has been working, and not worry himself to death about general conditions, political arguments that only tend to show the weakness of our political parties during a campaign, and none carrying out promises made during such appeals to the public to vote thus and so. It is a survival of the fittest from this on.

People will buy pianos if only the piano salesmen will work on them as they did in the old days before piano selling became so easy through special sales and the enticing of people into the warerooms. The salesmen will have to go out and create prospects and not depend upon newspaper propositions that are not carried out upon the floor of the warerooms when people come in to see the pianos, but to build up a following, and this is not created by constant changes from house to house. The salesmen in New York City who are making records have been affiliated with this piano or that piano for years, and they have created their own following through the sales that they have made.

The Rambler is greatly relieved to find that these old time salesmen, men with gray hairs and good records, are cashing in on the prospects that come to them through sales made during the years they have been affiliated with the houses that they have worked in so many years, and who have ground into their own consciousness the belief that the pianos that they have sold for so many years. This belief has given them a confidence which they create in prospects that they are handling, and who believe what these salesmen say.

How to Make a Record

The Rambler probably had in mind the articles that have been printed in the Expressions of the MUSICAL COURIER by the present writer. Long has the belief existed that salesmen must depend upon their own efforts to build to record selling. There have been published records of Mr. Kuehl, of the Steinway retail house in New York City, and also was there printed the records of Mr. Hochman, of the house of Knabe. Mr. Kuehl has been with the Steinways fifty years, while Mr. Hochman has been with the Knabe for thirty-five years.

These two piano salesmen (and they are proud to be called piano salesmen) are shining examples of what men who concentrate, or specialize, can do. Mr. Kuehl and Mr. Hochman probably have records that are not surpassed when it is considered that they have dealt with high grade pianos all their business lives. Mr. Kuehl started in with the Steinway in the Steinway house in Fourteenth Street. Mr. Hochman was a tuner with the Knabe house, and was so interested in piano selling that he was given a position as salesman in connection with his tuning. His record is remarkable. Both these salesmen, the one with Steinway, the other with Knabe, have known no other pianos, have concentrated upon this and have built up a following through their sales and their methods of selling that for the past years has been feeding into them prospects that they have cultivated through looking after sales and caring for the pianos, that is, making inquiries as to how the

pianos are, and then giving immediate attention if there is any complaint made.

Mr. Kuehl has a record of every sale that he has made during his fifty years with the Steinway house. He keeps the acquaintances that he makes during the process of closing each sale. Mr. Hochman follows the same procedure. These men are not bothered and worried about where they are going to get prospects. They talk with their friends when they meet them, and keep the telephone busy making inquiries when they have nothing else to do. A piano salesman should never have anything else to do but look after his prospects when he does not have customers in hand.

Nahum Stetson's Teachings

Herein is what The Rambler referred to when he spoke of the gray-haired men in New York City who made records during the past gloomy days when all piano men were saying that pianos could not be sold. It is not meant to maintain that Mr. Kuehl or Mr. Hochman did as much business as in years gone by when piano production was at its peak, but they made what the writer considers good records, and their employers were satisfied, and no dealer would turn down or complain at the records that were made during those months of dullness. It required hard work, and these men with many years as to their age worked harder probably than they did in their younger days of labor, for always have they worked hard.

There is no question but that every salesman following the teachings of Nahum Stetson, as have these two men—for Mr. Hochman studied closely the methods of Mr. Kuehl, and Mr. Kuehl was trained and is proud of his training by Nahum Stetson, the prince of piano salesmanship—can achieve wonders.

No salesman can sit around a wareroom floor and think about nothing but what somebody else is doing. He must dig into his own resources, must study the sales that he has made, make inquiries as to whether this one or that one could give him a prospect. The probabilities are that the friends of these two men send into the warerooms of the two houses they represent more prospects without any solicitation on their part than the average salesman will gather in from all the advertising and other methods that so many salesmen pursue in the effort to obtain sales without work.

Knowing the Musicians

Another thing, the acquaintanceship of Mr. Hochman and Mr. Kuehl with the musicians in New York City and extending far out into the territory that can be reached from New York City is very large indeed, for they cultivate the acquaintanceship of teachers and musicians. Of course, the many years that they have been working has created a confidence and this confidence based upon their belief in the tonal qualities of the instruments they represent, which is the fundamental in piano selling. It is not the habit of these two men, as the writer well knows, to endeavor to "beat out" a competitor by decrying the makes that they come in competition with. Mr. Kuehl once remarked to the writer the reason he made no comments about other pianos was because he knew nothing about them. This would seem rather queer, but Steinway is all Mr. Kuehl is interested in, and the same can be said about Mr. Hochman as to the Knabe.

If a salesman would only concentrate upon a make of piano and stand by it, he will find that he can sell easily; where he makes a mistake after he has "sized up" the wants of a customer and the ability

to buy a piano than he will by talking about two or three different makes of pianos.

Specializing a Big Factor

Piano selling is a specialty. The successful salesmen are those who make a specialty of one make of piano. The adhering to one house is of great value in the building up of a record that produces good prospects. A salesman who changes from house to house, never making a success in any house that he goes to, creating a flare probably when he begins working and then spending the time that he should give to his prospects in hunting another job, exemplifies one of the weaknesses that is shown in many salesmen.

It would indeed be interesting if the writer would be permitted to publish the records of Mr. Kuehl and Mr. Hochman for the past four years. There are some figures given in the records of these men that would surprise the persistent piano pessimists among salesmen. If these men could make good records during the past months, other salesmen could make good records according to their past records. The piano salesman who can build up his own prospects is the successful salesman.

All this but indicates that if the piano men had stuck to their jobs during the past dull seasons they could have sold pianos. Instead of that, however, they wandered around the political paths, took up this, that, and the other, misled by the lures of installment selling, and the consequence is that they themselves killed the possibilities of piano selling. The records that are made here in New York City, probably the center of the gloom-manufacturing industry during those dark days, proves that if these men got what they did, others could have done the same by concentration and being loyal to the piano.

WILLIAM GEPPERT.

The Little Fellows

The Department of Commerce of the United States from its recent analysis of retail business hold forth much hope for the small business man, based on inventiveness, hard work, service, and the cutting of costs. The official report said in part: ¶ "In the last analysis the independent merchant will maintain his place in proportion to the efficiency with which he performs his functions and renders a real service to the community. The man who is unwilling or unable to take advantage of new methods or new developments must, of course, risk ultimate failure just as today the farmer who attempts to cut his grain with a cradle scythe could not hope to compete with the man who uses modern harvesting machinery. It is undoubtedly true that there are many individuals engaged in business today who are not fitted by training, experience or ability to carry on that business successfully. Such individuals, whether affiliated with large or small business, always have failed ultimately and always will be eliminated through competition. But the vast majority of independent business men with native ability, with a willingness to work, to utilize new methods, and to take advantage of new conditions, and with a reasonable margin of capital, have as great opportunities for success today as ever before—in fact, a greater opportunity, because of the steady advance in our living standards and buying power. ¶ Evidence is beginning to accumulate to show that the answer to some of our gravest problems of distribution lies in the curtailment of unnecessary costs in the performance of the retail merchant's functions. Our studies have demonstrated that in many cases the profits in this field, which is the last and often the most crucial stage in our distribution process, are being lost through wasteful and unnecessary practices, such as the accumulation of 'dead' stock, the soliciting of unprofitable customers, the striving for volume of business without regard to costs, the use of uneconomic credit practices or excessive delivery service. However, both the manufacturer and the distributor should remember that in the last decade business in this country has changed from a seller's to a buyer's market. The consumer no longer finds it necessary simply to accept the goods which are offered him."

Piano and Musical Instrument Section

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

The Piano Breaks Into the Comics—An Interesting and Significant Feature in the New York Herald Tribune Dealing With the Piano

In the Sunday edition of the New York Herald Tribune a few weeks ago in the colored section known to fame as the "funnies," there was an amusing household skit centering about the piano. With much typical byplay the story is told of a family, Mr. and Mrs. — who decide to throw away the old piano, "sell it down the river." Its only utility in the home, apparently, is to hide a worn spot in the rug. However, in the general shifting around of furniture some old time music is discovered. Mrs. — is tempted to see if she can still play some of her old favorites. She can and does and the episode winds up hilariously with Bedelia, Mr. Dooley, Yip-i-addy-i-ay and similar classics of a bygone age. And so is the piano, once more installed in its former place as the premier form of home entertainment.

It is a known and provable fact that cartoonists, ever on the hunt for suitable subjects, usually find them ready to hand in simple everyday experiences, either their own or their friends. And so with this.

It is readily believable that a similar situation exists in thousands of American homes today. The "silent" pianos, upon which much has been said in these columns, have fallen into disuse merely because nothing has transpired to re-awaken their owners' interest in them. Families have forgotten the enjoyment they used to get from the instrument. They need awakening, and this must be accomplished before the pianos themselves will awaken. One of the greatest impediments to the advance of the piano industry today is the fact that thousands upon thousands of silent pianos clutter up as many homes. They are useless and worse than useless because in many instances they are actually unplayable, they occupy valuable space, and are dust traps and moth incubators.

Here is a problem worthy of the best brains of the industry. First and foremost bring these pianos to life through increased interest in music. Then by pointing out the inadequacy of the wornout instruments, by destroying the illusion that a piano, uncared for, neglected, grows increasingly valuable with the years, replace them with modern instruments capable of delivering true musical messages.

People generally are more interested in music than ever before. The time is ripe for some national endeavor that will reach into the home, bring all these "dead" pianos to life, and replace the wornout instruments with new ones.

It is a sizable job, but one that will pay dividends.

The "Funny" Man Draws a Picture, With a Moral—Is This True of the Piano Business Today?

The story of the Tribune comic strip brings to mind a cartoon recently printed in the Saturday Evening Post, depicting two colored piano movers about to install an upright piano in a four-story "walk-up" apartment. Mover No. 1, of Herculean proportions, stands wiping his brow while addressing No. 2, considerably smaller and bent almost to the ground with the weight of the piano resting on his back. The large colored gentleman is saying: "Well, Ah's done all the hard work now. I like to bust mahself getting that piano on yore back. You jus' go on and tote it upstairs."

Perhaps the cartoonist had no ulterior motive in this, but there seems to be a moral. Are there some in the piano business who are doing all the "toting" while others stand around watching? Who is carrying the big load in the piano business, the dealers or the manufacturers? Certainly the piano business is not going to get "upstairs" unless each bears an equal share of the burden.

A Piano Advertising Message Almost Too Cheerful to Be True

The Rambler was somewhat taken aback to read the following advertisement in a magazine, just one short sentence surrounded by a lot of white space:

"We are so busy on the production and dispatch of our

piano that we can not find time to prepare our advertisement copy for this space."

However, a more careful reading brought to light the fact that this was an advertisement of a British piano in an English magazine. The suspicion still lingers that the advertisement was more clever than truthful.

Learning Business Lessons Through Depressions—The Silver Lining Behind the Cloud

Dr. Nystrom, well known business expert, recently pointed out that retailers generally have been able during this year and the year past to learn many things of importance to the future operation of their businesses. "Consumer unrest" as he terms it has forced a check-up of goods and methods that can not but benefit those with the mental stamina to revise set opinions and profit by bitter experience. He says, in part:

"While the present business depression has according to all reports, proved highly damaging to retail store net profits, it nevertheless offers opportunities for education to those who will take advantage of them. It is essential to know what happens to a retail business during a period of depression and to consider the effects of the various policies that may be applied to meet the conditions of the depression.

"When the reports for 1930 are all in it will be found that a number of stores will have shown gains in sales if not in profits, over 1929. But in every case such gains must have been made at the competitive expense of other retailers. The store that goes ahead is the one which meets consumer demand in types of merchandising in qualities and prices more successfully than its competitor."

This is an interesting thought and one that applies to the piano business as to any other line of retailing. During prosperous times the margin of waste and inefficiency creeps up dangerously, because its immediate importance is lost sight of in the mounting sales total. When the pinch comes, however, common sense economies that should have been in force suddenly gain in importance and the store as a unit has to operate on a more efficient basis. This basis is the guiding principle for increased profits in the future. The old adage of learning by experience could not be applied more directly to business operations.

After all there is only one sure test for the prosperity or non-prosperity of a business concern, the one figure that represents net profit and the comparison of this with the total investment in the business. Volume without this vital consideration is just another method of business suicide. Expensive overheads that are not justified by the returns is one leak through which profits literally pour. Business methods that are out of step with the times, waiting of non-appearing customers instead of going out after them, ruining established price values for the sake of a mythical gross profit, failure to utilize the vast propulsive force of music as

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WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Moulder."

a sales stimulant—these are just a few of the old time methods that must go into the discard.

Those dealers who are waiting for some miraculous change in the complexion of business to revivify trade are chasing will-o-wisps. There is no miracle in the offing, except such as can be brought about by hard work and intelligent application. And, let it be said, the results from such intelligent labor might very well border on the miraculous, especially in the eyes of those who are too despondent to look about for ways of bettering conditions.

The Pacific Coast Piano Business—A Report From the San Francisco Region

According to reports from the Pacific Coast, the piano business is showing a slight but unmistakable pick-up. The opening of the musical season has had a stimulative effect. The demand seems to be chiefly for the moderate priced instruments.

The number of home inquiries seems to indicate a general revival of interest, but it is stated in some quarters that the prevalence of low priced used piano offers has actually hindered the normal advance of trade rather than helped it. The public is becoming so used to cut rate offerings not only in pianos but in practically every line of merchandise that the establishment of a regular price, for the present at least, seems difficult. This tendency to bargain and to delay purchasing while waiting for lower prices is a serious handicap.

Since the reopening of the school year there has been quite a revival of trade in the small musical instrument division in many of the stores.

Kohler & Chase are in the midst of an elaborate remodeling program on the fourth floor. It is planned to have about nine rooms of varying sizes for the use of teachers and professional musicians where they can bring pupils for practise and rehearsal work.

The Fox Piano Company, the Hauschildt Company, the Breuner Furniture Company and the Jackson Furniture Company all report substantial pick-ups in business, reflecting the general improvement.

Viewing the entire situation, it seems that business is definitely greatly improved. Sales are not easy to make but salesmen who are hustling are still finding plenty of prospects. Indications for the coming year are even more favorable. The year 1931 will be a good one as far as the Pacific Coast is concerned unless all signs and omens are entirely to be disregarded.

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